

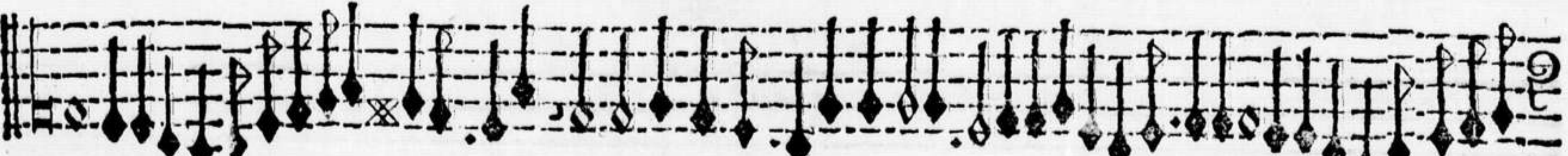
CANTO.



Erangelia d'amore y che m'ardavnsfred-



do fuoco che mitormentet che mitormentet il fuoco e no sappia ode derivi no sappia onde de-



ni il mio dolore e haudo di me Madonna il core no sappia ode derivi y il mio dolore.



Meranglia d'amore y

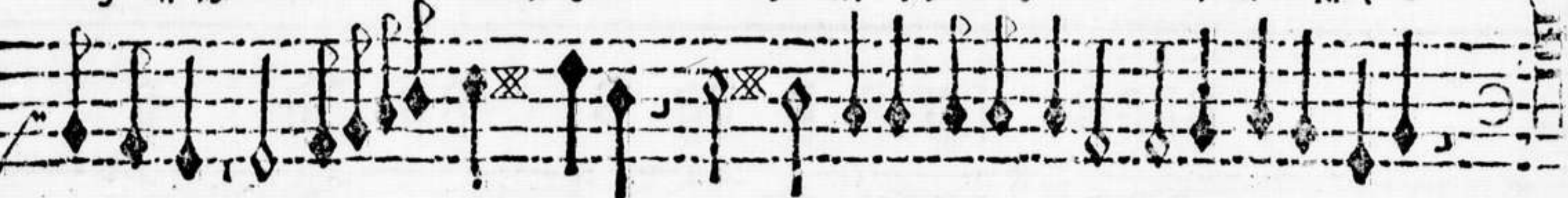


che m'ardavnsfred fuoco che mitormentet il fuoco e haendo di me madonna il core non sappia onde de-

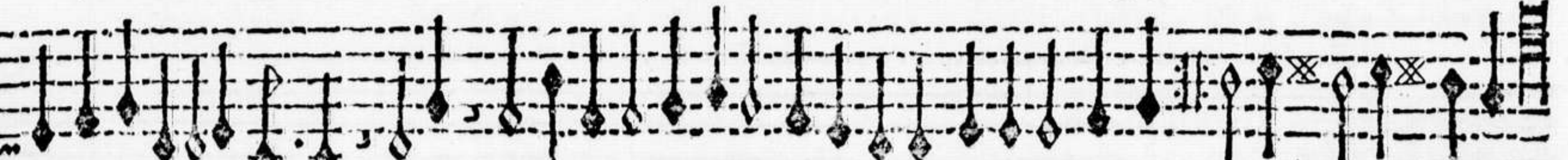


riua il mio il mio dolore y

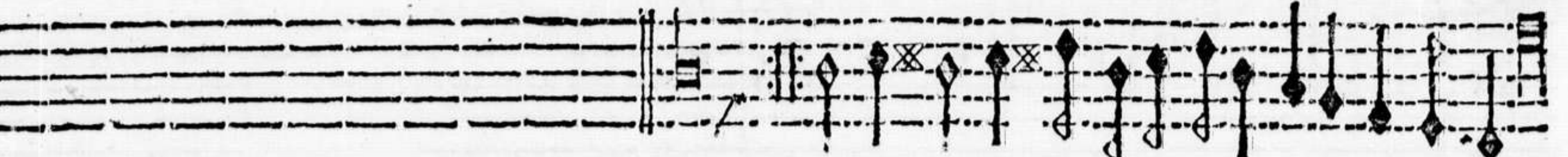
CANTO.



Irada bog' indumane questa crudel ch'io adoro e pasce il cor sol di spe-



ranze vi ne debbo amare chi mi sfugge e seguit chi mi sfugge nono y voglio il mio core e prenuo



degno di costante amo

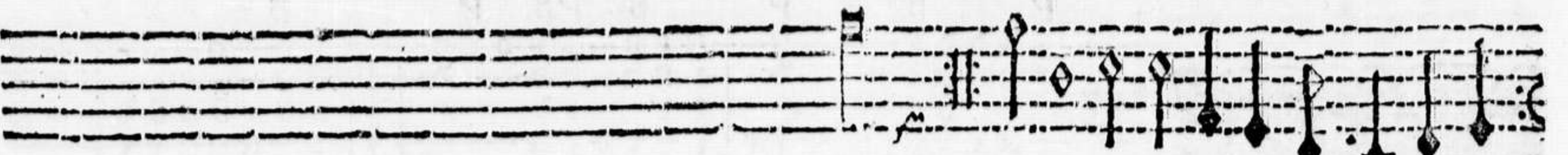
re.



Mira d'bog' indumane questa crudel ch'io adoro e pasce il cor sol di speranze vane



debo amare chi mi sfugge e seguit chi mi sfugge no no y voglio il mio core



premio degno di costante amore.

FLORILEGIUM.

3



BB BB B BB BB B B B B

Erauglia d'amore. a 4.

BB B B B BB B BB B

B B B B B B B BB BB B B BB B B BB B

B B

*



B B BB BB BB B BB

I tra d'hoggi. a 3.

B B BB B B B B B B B B B

B BB B BB BB BB B B B BB B

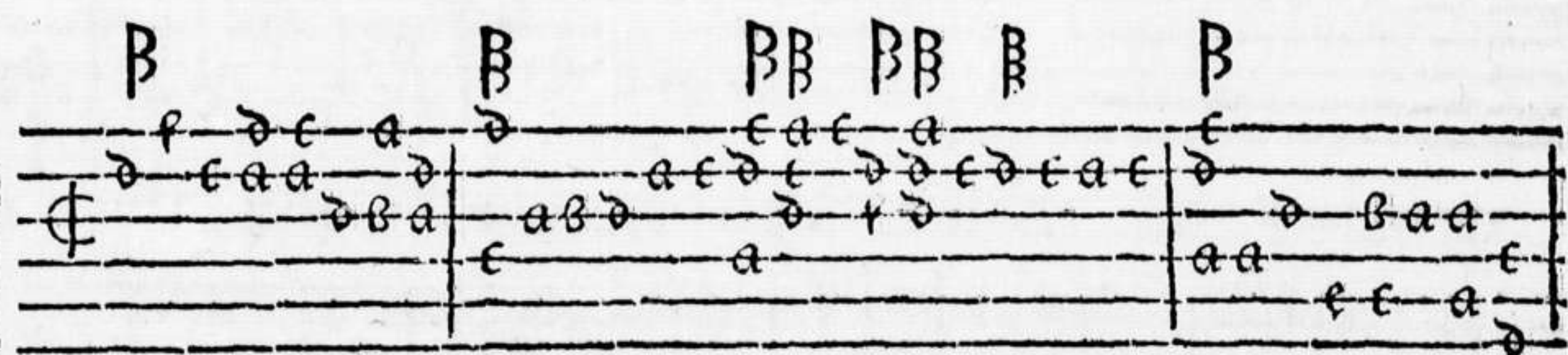
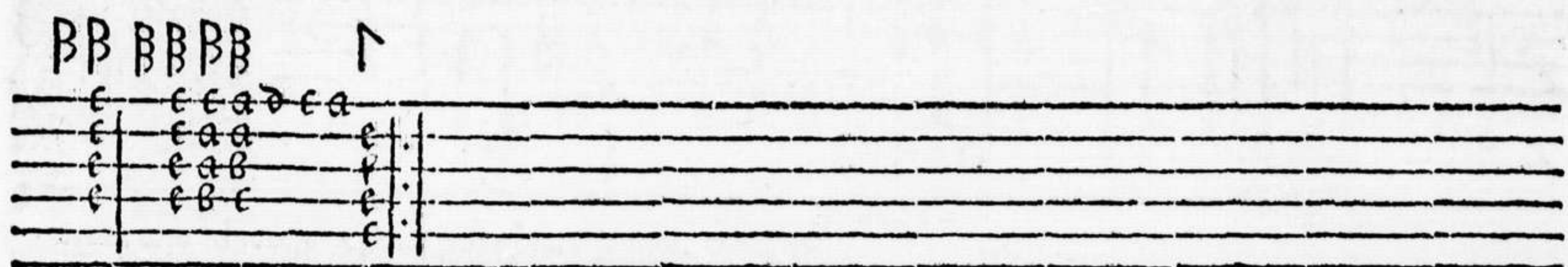
B ASSO
 Odi pur di bel sen felice pulce per doue ad hor ad hor ne vai saltando
 u' ad hor ad hor ne vai saltando vai saltando vai saltando e dolcemente sempre
 vai saltando ij
 vai saltando e dolcemente sempre pizzicando
 pizzicando
 do.

CANTO.

D ASSO
 Desir che tanto falli ij
 S'ancor la voce hauesti gionte al la-
 resti ij folle alto de se
 ra Nearesti ij folle nearesti ij folle alto de se re
 Ben deuresti salire ne fa-
 E sir che tanto falli
 S'ancor la voce hauesti gionte al la-
 CANTO.

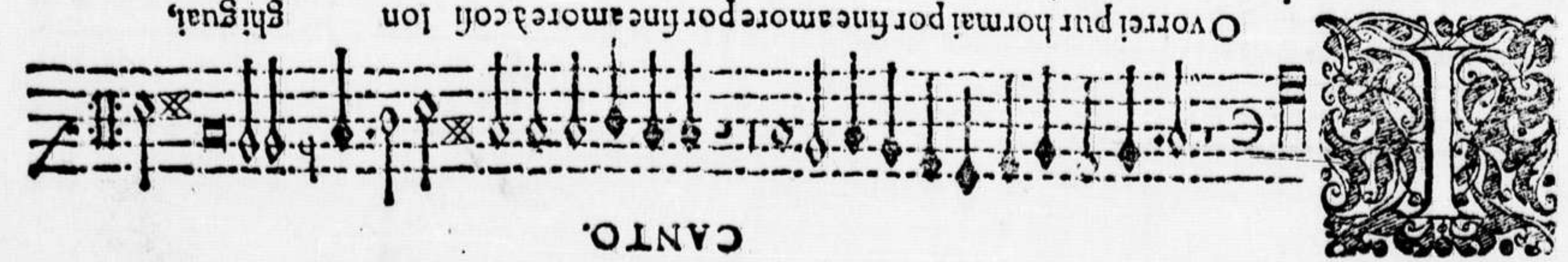


E si che tanto falli, à 4.

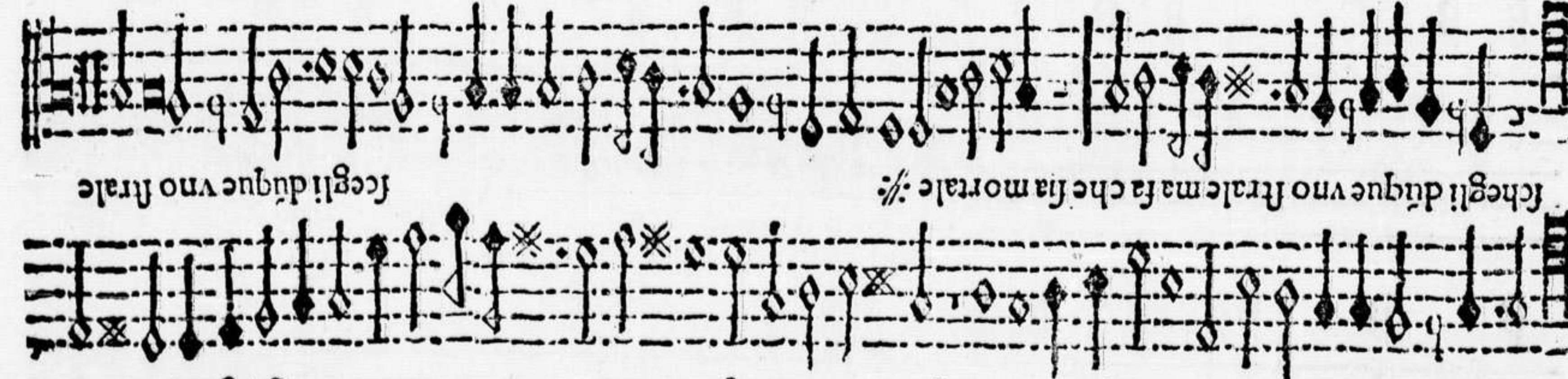


Odi put del bel fen. à 4.

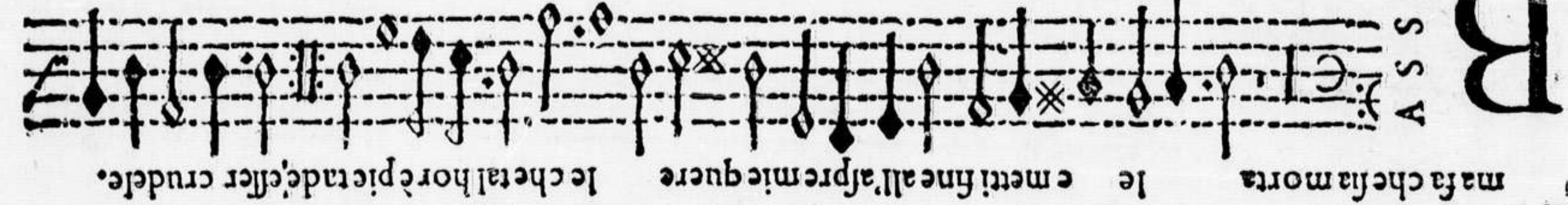




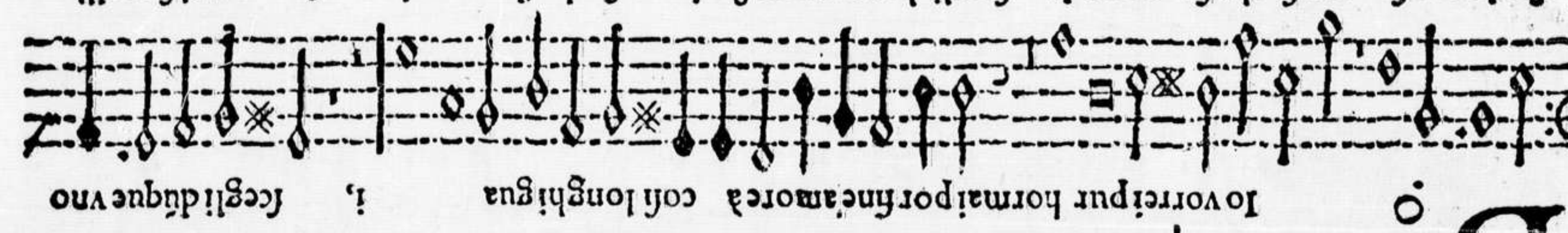
O vorrei pur hor mai por fine amore a col lon
ghignas



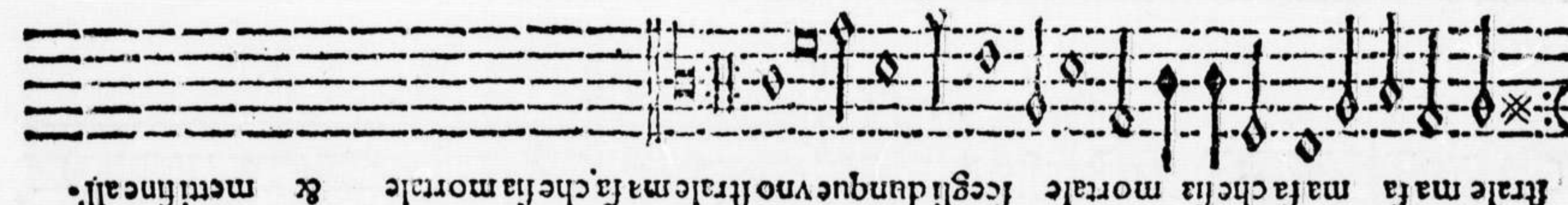
scegli dunque vno fra le mortale
scegli dunque vno fra le



ma fa che sia morta le e metti fine all'asprenie quere
le chet al hor è pietade esser crudele.



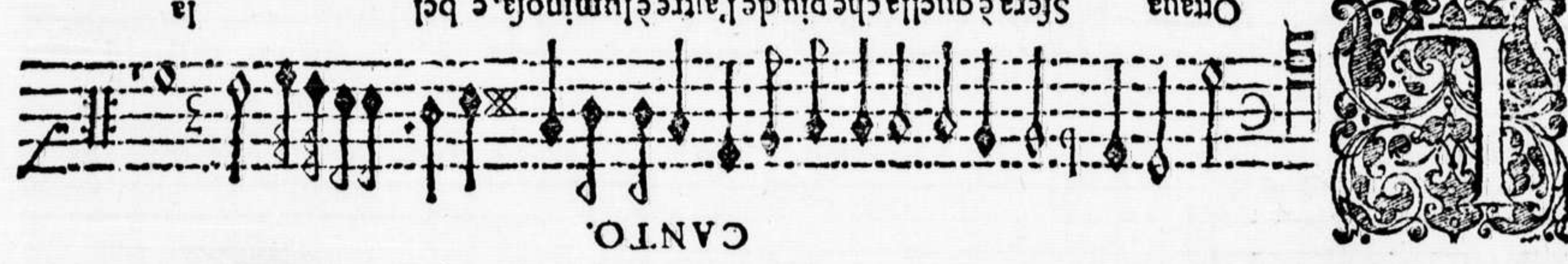
Io vorrei pur hor mai por fine amore a col longhigna
i, scegli dunque vno



fra le ma fa ma fa che sia mortale scegli dunque vno fra le ma fa che sia mortale & metti fine all'.

asprenie querele che al hor è pietade esser crudele.

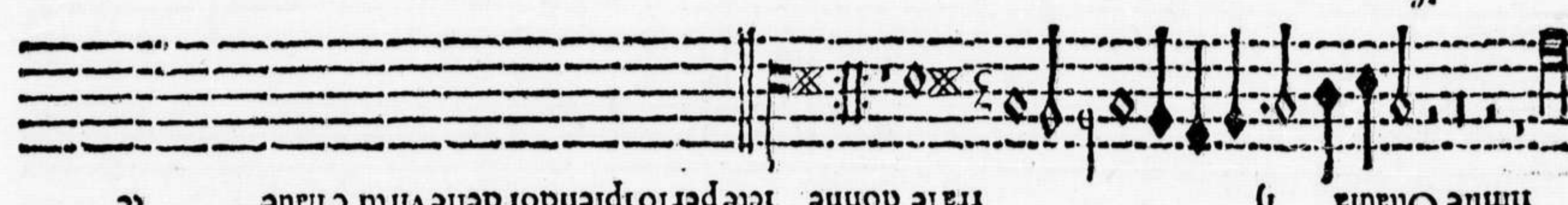
CANTO.



Ottava
Sfera è quella che piu de l'altre è luminosa, e bel
la



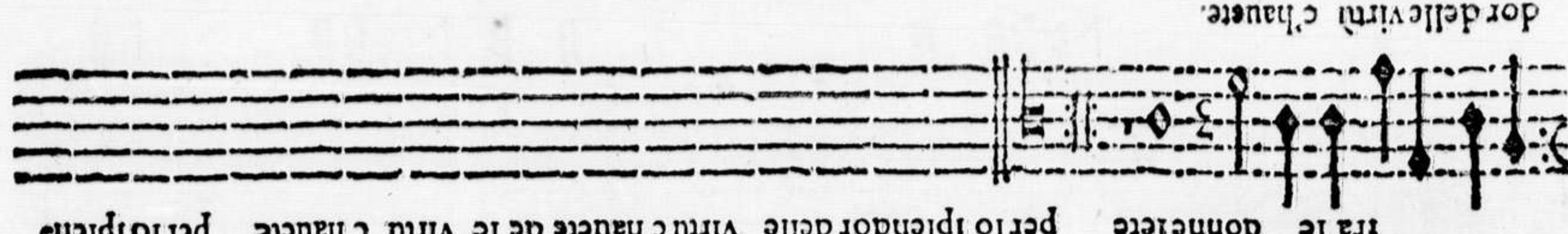
simile Ottava ii
fra le donne scete per lo splendor delle virtù c'haue
re




simile Ottava ii
Lottana Sfera è quella che piu di l'altre è luminosa, è bella



fra le donne scete per lo splendor delle virtù c'haue per lo splen-



dor delle virtù c'haue.



O vorrei pur hormai, à 4.

Handwritten musical score for "Lied des Helden" by Carl Schumann. The score is written on a grand staff with five systems. The vocal line is on the upper staff, and the piano accompaniment is on the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. The lyrics "Lied des Helden" are written below the vocal line.

Handwritten musical score for 'The Rose Tree' on five staves. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The score is divided into measures by vertical bar lines.

Handwritten musical score for "The Rose Tree" on five staves. The notation includes various rhythmic values (c, a, b, f) and rests, with some notes beamed together. The score is divided into measures by vertical bar lines.

ΓΒ Β Β Β ΒΒ ΓΒ Β ΒΒΒ ΓΒΒΓ ΒΒ Β Γ Β ΓΒΒ
 ΒΑ Βδ εα εδε εβ εε εε α ε ΒΒ ΒΑ εΑ Βδ δε α
 ρβ β ρ ρ δ α ε ε ρ ε ρ ε ε β ρ β β β ρ ρ ρ
 ρβ ρ ρ ρ ρ ρ α ε δ ε α β δ ρ ρ δ ε δ α β β ρ ρ ρ ρ ρ ρ ρ
 ρεε ε ε α ε ε ε ρ ε ε ε ρ ε ε β β β ρ
 ρ ε ε ε

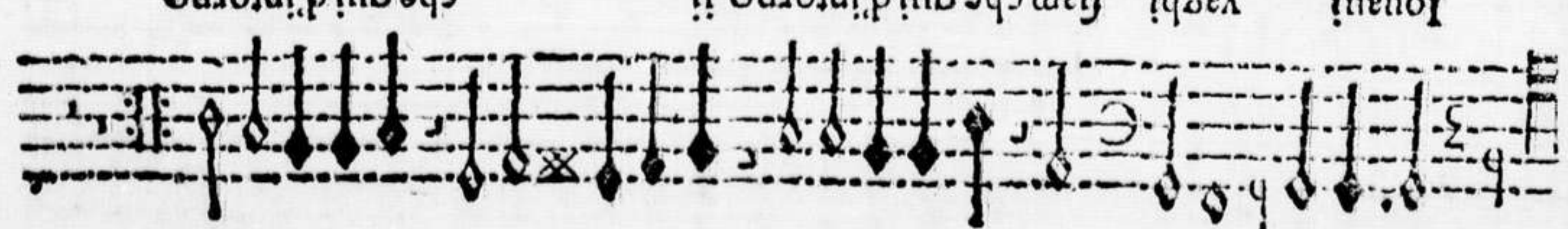
Γ Β Β ΒΒ ΒΒ Β Β[✕] Β Γ ΒΒ Γ Β ΓΒΒ Γ Γ Β
 a e e e d a e a e d d d e a e e d e e e
 e e e e e e a d f e e e e e e e e e e e e e
 e
 e e e a a f d d a e e e e e e e e e e e e e e e



Ottava sfera. à 4.

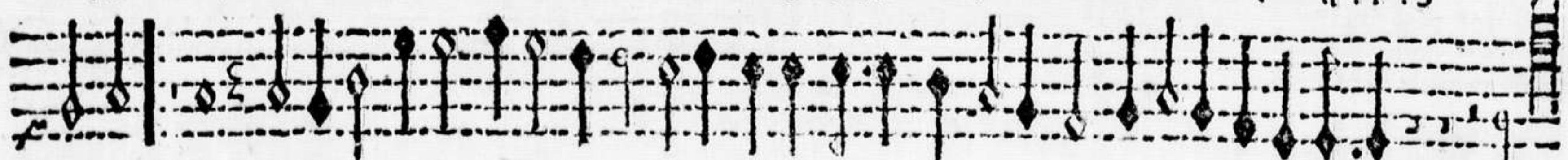
ΓΒ ΒΒΒ Β Β ΒΒΒ Β ΒΓΒΓΒ Β Β Β Β Β

Handwritten musical score for "The Rose Tree" in G major. The score is written on five-line staves. The top staff contains the vocal melody, and the bottom staff contains the guitar accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics "The Rose Tree" are written below the vocal line. The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and bar lines.



CANTO.

Giovani vaghi fiam che qui d'intorno ij che qui d'intorno



sciolti d'ogn' amor vano notte e giorno catiam



cantiam con voce pia na alma Diana la figlia di la tona alma Diana.



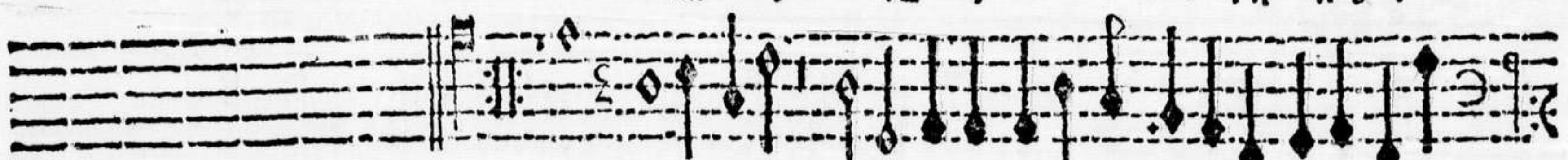
B
SS
V

Giovani vaghi fiam che qui d'intorno che qui d'intorno ij

sciolti d'ogn' amor



vano notte e giorno sciolti d'ogn' amor vano notte e giorno catia canta con voce pia-



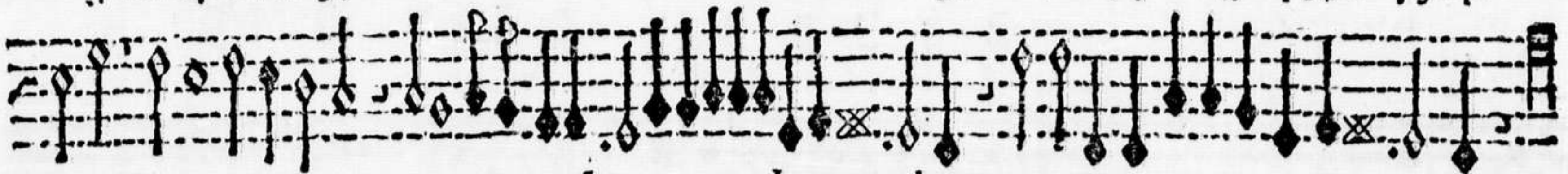
na la figlia di la to na alma Diana alma Diana.

CANTO.



Ome farò cormio quando ti parti

://



che sol pesoado alla crudel partita // mi sento venir men ij

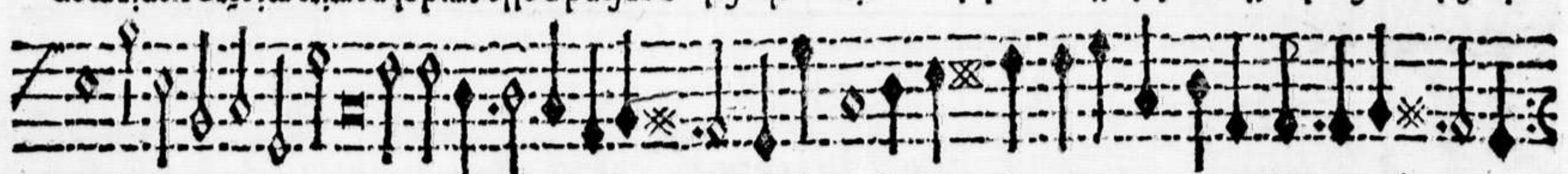


I'almacia vita I'almacia vita ij I'almacia vita

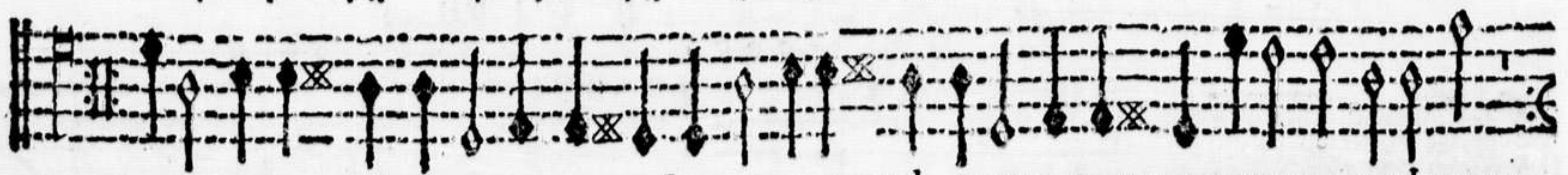
B
SS
V

Come farò cormio quando ti parti

://



che sol pensando alla crudel alla crudel partita mi seto venir men



mi sento venir men I'almacia la vita I'almacia la vita I'almacia la vita.

[illegible]

B B B B B B B B B B B B B B B B
 a a a a a c d b a a d d f b f e e e f e e f f e a d d d d e d
 b a b d d b d a b d b f f f e e e f e e f f f f f d b d
 e a e e a c a c f e f f f e e e e e f f f e e e f e
 e e f a e a f f f f e e e f f f f f
 d d d d d d f f

B B BB BB B 1 1 1 B 1 B 1 B B B B B

The musical score is written on five staves. The notation is in a historical style, likely from the 16th or 17th century. It features mensural notation with various note values (minims, crotchets, quavers) and rests. A large 'C' time signature is present in the third system. The score is divided into measures by vertical bar lines.



Handwritten musical notation on a five-line staff. The notation consists of letters (A, B, C, D, E, F, G) placed on and between the lines, representing a musical scale or sequence. The letters are arranged in a way that suggests a specific melodic line, with some letters appearing on the lines and others in the spaces. The notation is written in a cursive, handwritten style.

Omefaro. à 4.

The musical score consists of five staves. Above the staves are several large, stylized symbols: a 'B' above the first staff, a 'B' above the second staff, a 'B' above the third staff, a 'B' above the fourth staff, and a 'B' above the fifth staff. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and rests, with some notes beamed together. The score is divided into measures by vertical bar lines, with repeat signs (double dots) appearing at the end of the first and third staves. The overall style is that of a historical manuscript.

[illegible]

Handwritten musical notation on five staves. The notation consists of letters (B, b, a, c, g) placed on and below the staves, with some letters having small horizontal lines above them. A double bar line is present on the second staff.

A

CANTO.

L dipartir della mia chiara stella
 il giorno fugge il giorno fugge il
 evien no-
 io la fera e vien noiosa fera e fas' orrido verno Primavera.

B **ASSO.**

Al dipartir della mia chiara stella
 il giorno fugge il giorno fugge il
 evien no-
 io la fera e vien noiosa fera e fas' orrido verno Primavera.

A

CANTO.

L dipartir della mia chiara stella
 il giorno fugge il giorno fugge il
 evien no-
 io la fera e vien noiosa fera e fas' orrido verno Primavera.

B **ASSO.**

Al dipartir della mia chiara stella
 il giorno fugge il giorno fugge il
 evien no-
 io la fera e vien noiosa fera e fas' orrido verno Primavera.

A

CANTO.

Morsio posso dir la voglia mia
 penso non piu
 ch'elchino dal tuo regno tanti gua
 se non fai se non fai se non fai

T **ENORE.**

Amorsio posso dir la vo
 gliami
 a
 Amorsio posso dir la voglia mia
 penso non piu
 ch'elchino dal tuo regno tanti gua
 se non fai se non fai se non fai

A

CANTO.

Amorsio posso dir la voglia mia
 penso non piu
 ch'elchino dal tuo regno tanti gua
 se non fai se non fai se non fai

B **ASSO.**

Amorsio posso dir la voglia mia
 penso non piu
 ch'elchino dal tuo regno tanti gua
 se non fai se non fai se non fai



♩ ♯ ♯ ♯ ♯

L. dipartir. à 4.

Handwritten musical notation on a four-line staff, featuring various note values and accidentals.

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

Handwritten musical notation on a four-line staff, featuring various note values and accidentals.

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

Handwritten musical notation on a four-line staff, featuring various note values and accidentals.

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

Handwritten musical notation on a four-line staff, featuring various note values and accidentals.

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

Handwritten musical notation on a four-line staff, featuring various note values and accidentals.



Mors'io poslo. à 4.

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

Handwritten musical notation on a four-line staff, featuring various note values and accidentals.

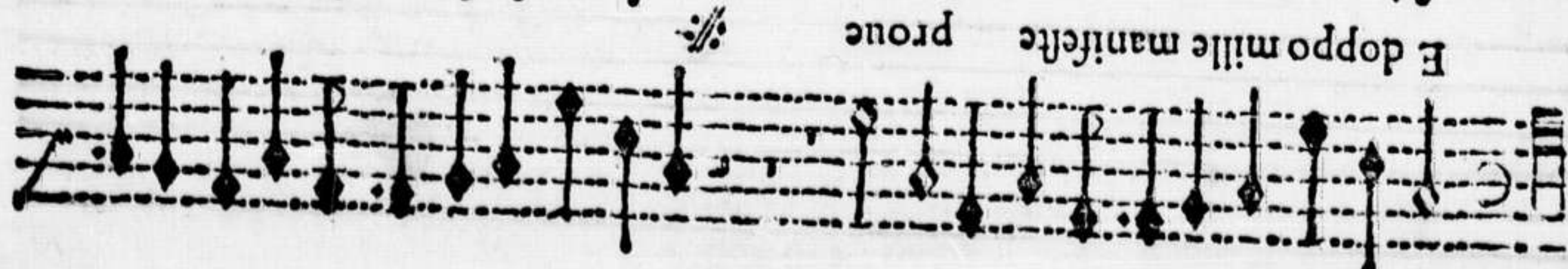
♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

Handwritten musical notation on a four-line staff, featuring various note values and accidentals.

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

Handwritten musical notation on a four-line staff, featuring various note values and accidentals.

Handwritten musical notation on a four-line staff, featuring various note values and accidentals.



E doppo mille manifeste proue



ancor pur non vi moue il mio sì longo, e sì fidel serui



il mio sì longo, e sì fidel serui re e sì fidel serui



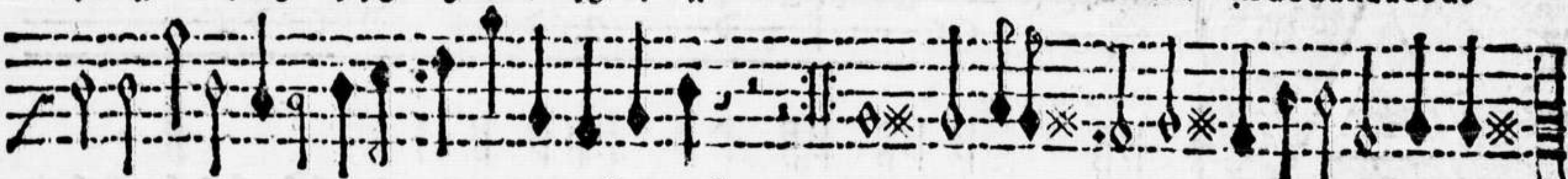
horcom'haurà mai fin ma fin ma fin l'aspro martire.

E NO RE.

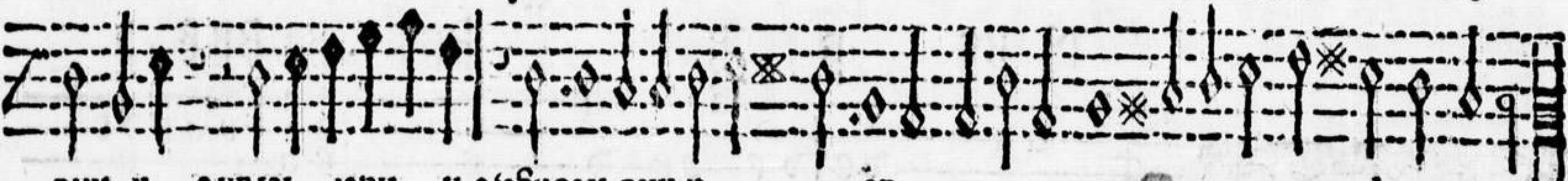
T



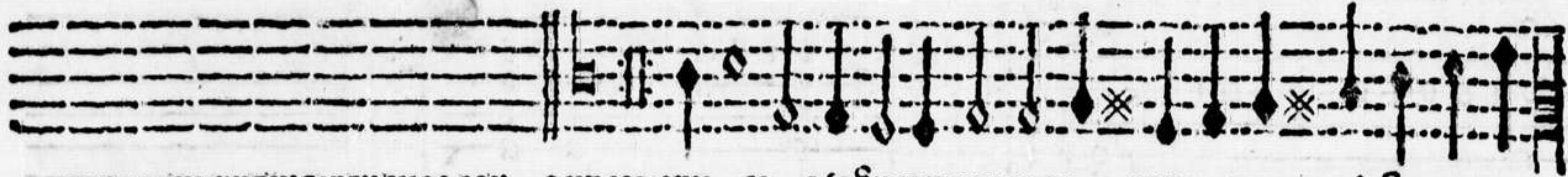
Se doppo mille manifeste proue



ancor pur non vi moue il mio sì longo, e sì fidel serui il mio



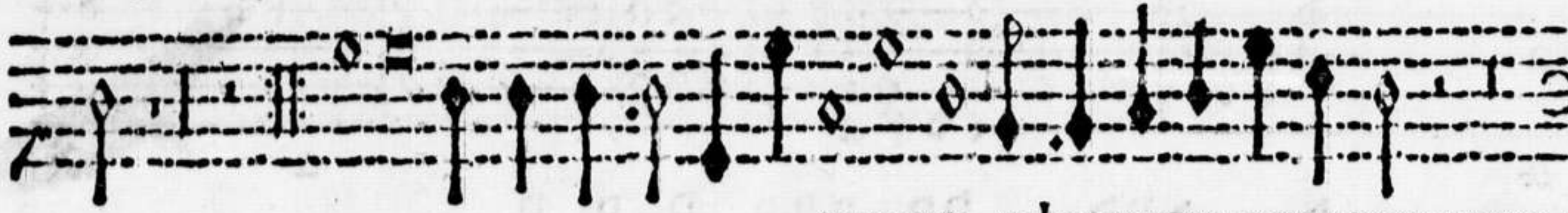
sì longo, e sì fidel serui re il mio sì longo, e sì fidel serui horcom'haurà mai fin ma fin hor



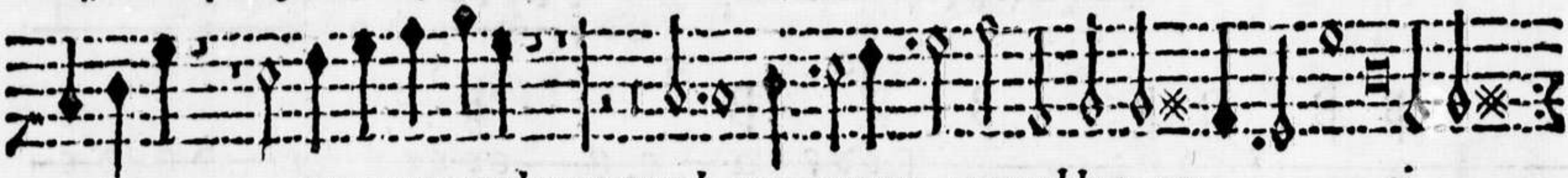
com'haurà mai fin horcom'haurà mai fin l'aspro martire.

A S S O.

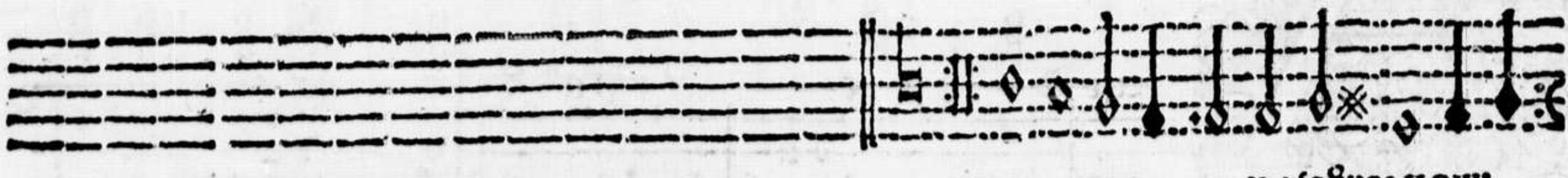
B



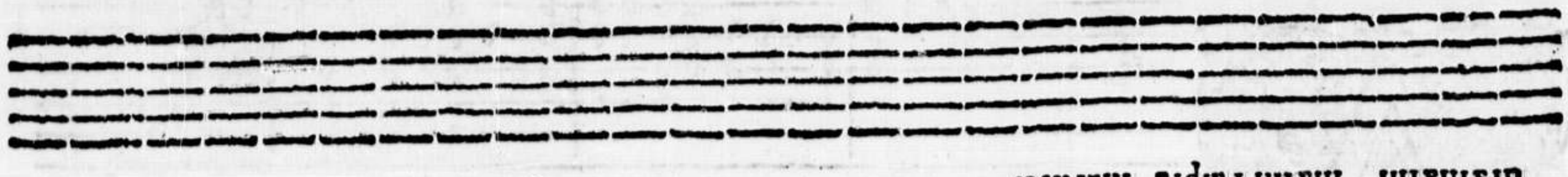
Se doppo mille manifeste proue ancor pur non vi moue



mio sì longo, e sì fidel serui re horcom'haurà mai fin horcom'ha-



urà mai fin ma fin l'aspro martire.





ΓΒ Β Β Β Β Β Β Β Β

Edopo mille manifeste proue. à 4.

Β Β Β Β Β Β Β ΓΒΒ

Γ ΒΒ Β Β Β Β Β Β Β Β Β Β

ΒΒ ΓΒΒ Γ Β ΓΒ ΓΒ Β ΒΒ Β Β ΓΒΒ ΒΒ Β Β

ΒΒ Β ΒΒ Β ΒΒ Β ΒΒ Β Β Β ΒΒ Β

Β Β Β ΒΒ ΒΒ ΒΒ Β Β

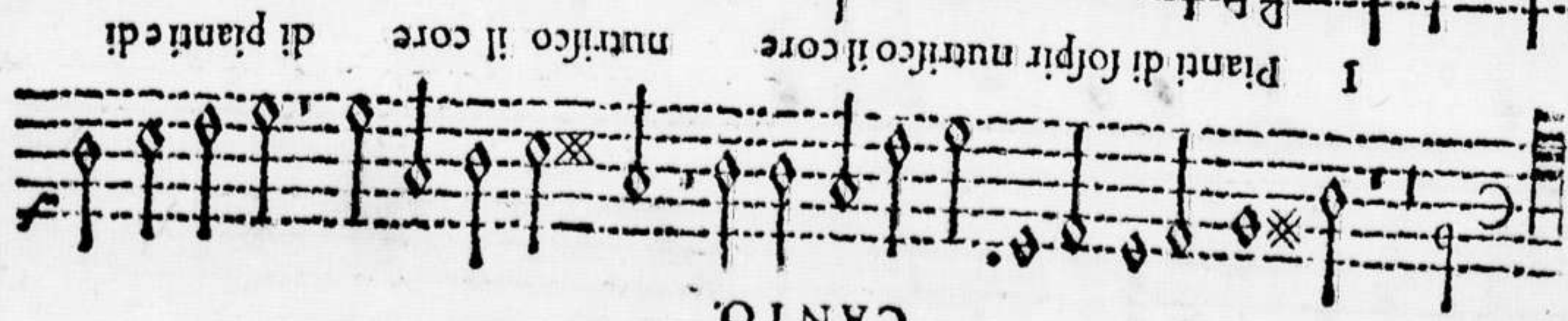
Handwritten musical notation with notes and rests.

Handwritten musical notation with notes and rests.

Handwritten musical notation with notes and rests.

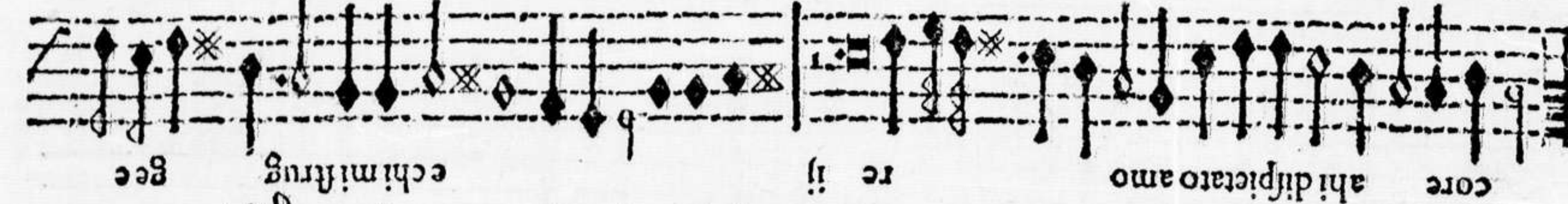
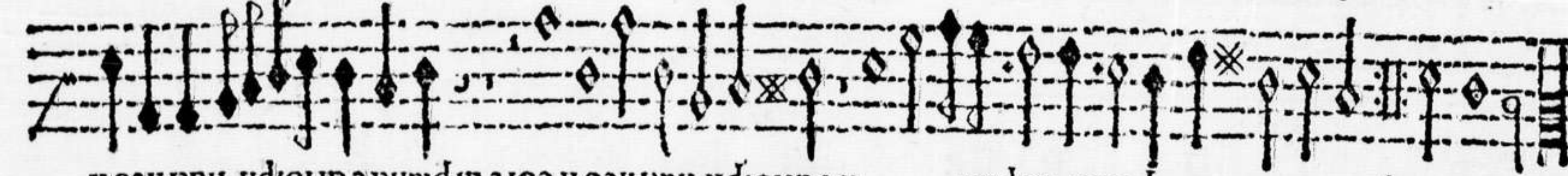
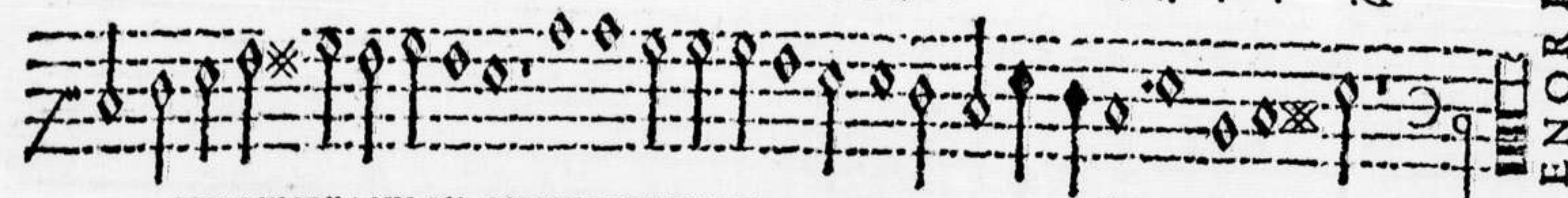


CANTO.



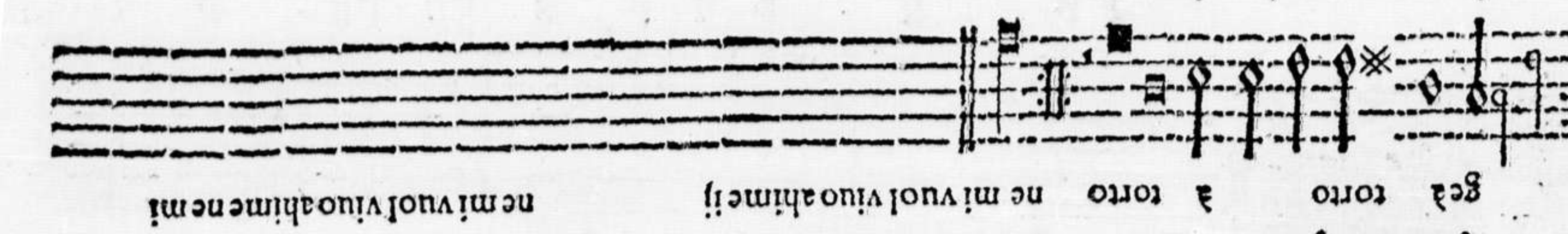
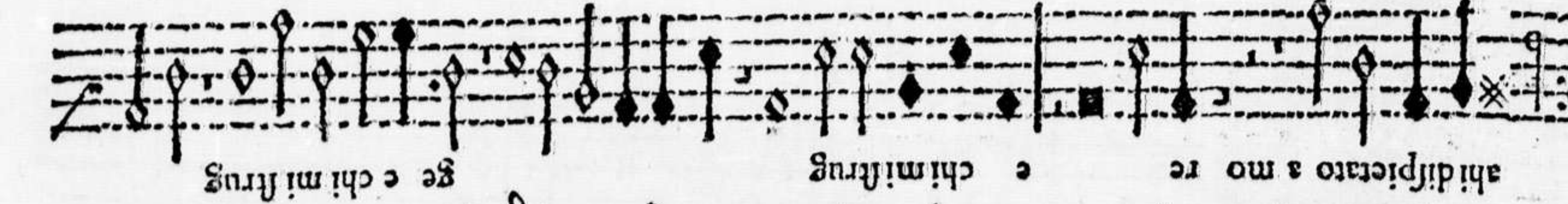
T

ENORE.



B

ASSO.





Г В В В В

Г В В В В

Г В

Г В В В В

I pianti e di sospiri. à 4.

В В

Г В

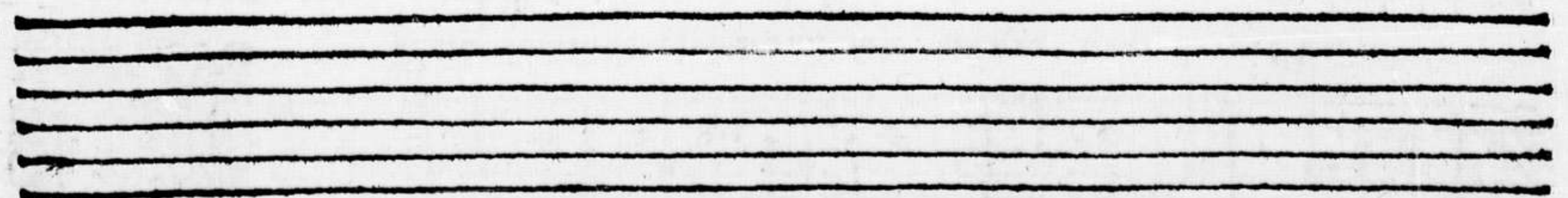
Г В В В В

В В

Г В

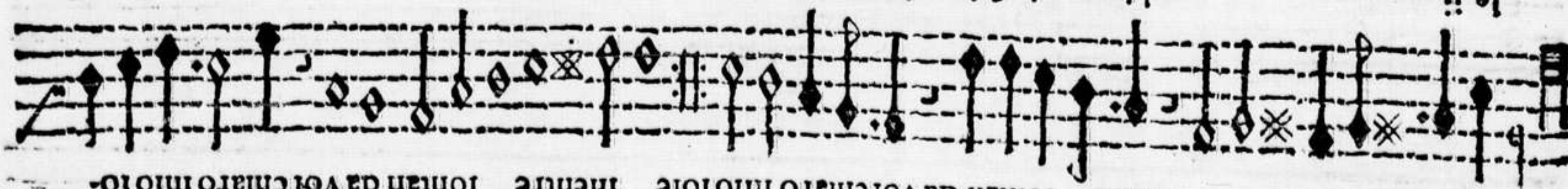
В

В



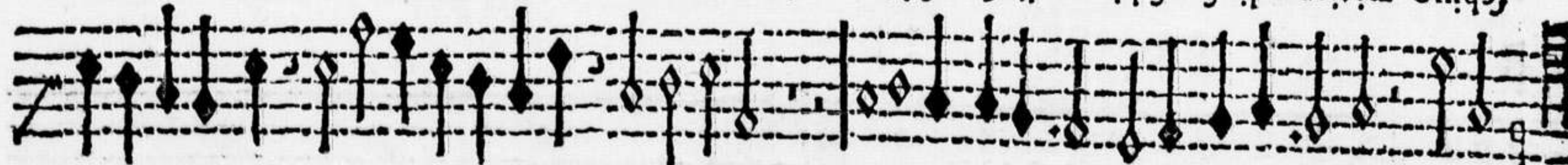


Entre lontan da voi chiaro mio sole mentre lontan da voi chiaro mio so-



le ij

chiaro mio sole Fiera stella ij mitien odio soe



schiuo mi tien odio soe e schiuo d'ogn'altro ben e di melloso vino ij



d'ogn'altro ben e di melloso vino.

T
ENORE



Mentre lontan da voi chiaro mio so-

le



chiaro mio so-

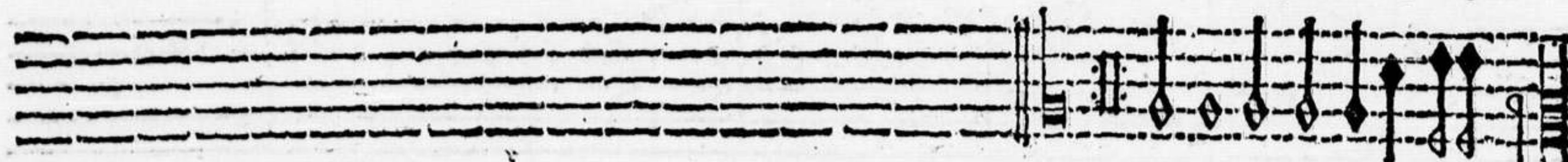
le Fiera stella Fiera stel

la mitien odio soe e schiuo mitien odio soe



schiuo d'ogn'altro ben e di melloso vino %

d'ogn'altro ben e di melloso



foe di melloso vino.

B

SSS



Mentre lontan da voi chiaro mio sole

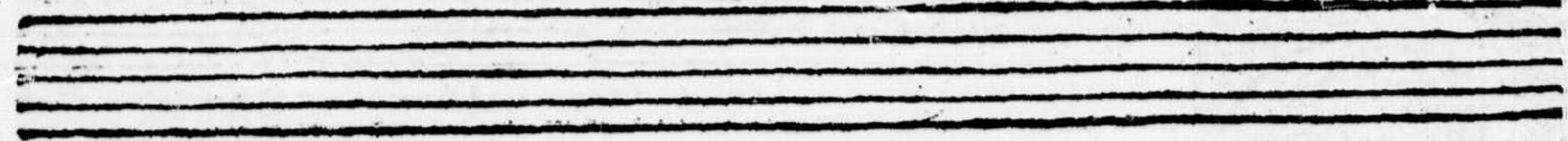
ij



Fiera stella Fiera stel la mitien odio soe e schiuo d'ogn'altro ben e di melloso



vino d'ogn'altro ben e di melloso vino.





Γ Β Β Β Β Β Β Γ Β Β Β Β Β Γ

Entre lontan. à 4.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Β Β Γ Γ Β Β Β Β Β Γ Β Β Β

Γ Β Β Γ Β Γ Β Β Β Γ Β Β

Γ Β Β Β Β Β Β Β Β Β Β Β Β Β Γ Β Β

Β Β Β Β Γ Β

Empty musical staves for notation.

On si può più mirar cosa nel mondo no si può più mirar non si può più mirar cosa nel mon-

do cosa nel mondo piu bella di colei che sol m'ha mor- to che sol m'ha mor-

to
ahi vita mia perche mi struggia tor
ahi vita mia perche mi struggia

tor to si
mi struggia tor.

ENORE.

Non si può più mirar cosa nel mondo

piu bella di colei che sol m'ha mor- to che sol m'ha mor- to ahi vita mi-

a perche mi struggia tor to

perche mi struggia tor to mi struggia tor.

Non si può più mirar cosa nel mondo

di colei che sol m'ha mor- to che sol m'ha mor- to ahi vita mia perche mi struggia tor

mi struggia tor.



Γ Β Γ Β Γ Β Β Β Β Β

On si puo piu. à 4.

Β Β Β Β Β Β Β Β Β Β Β Β

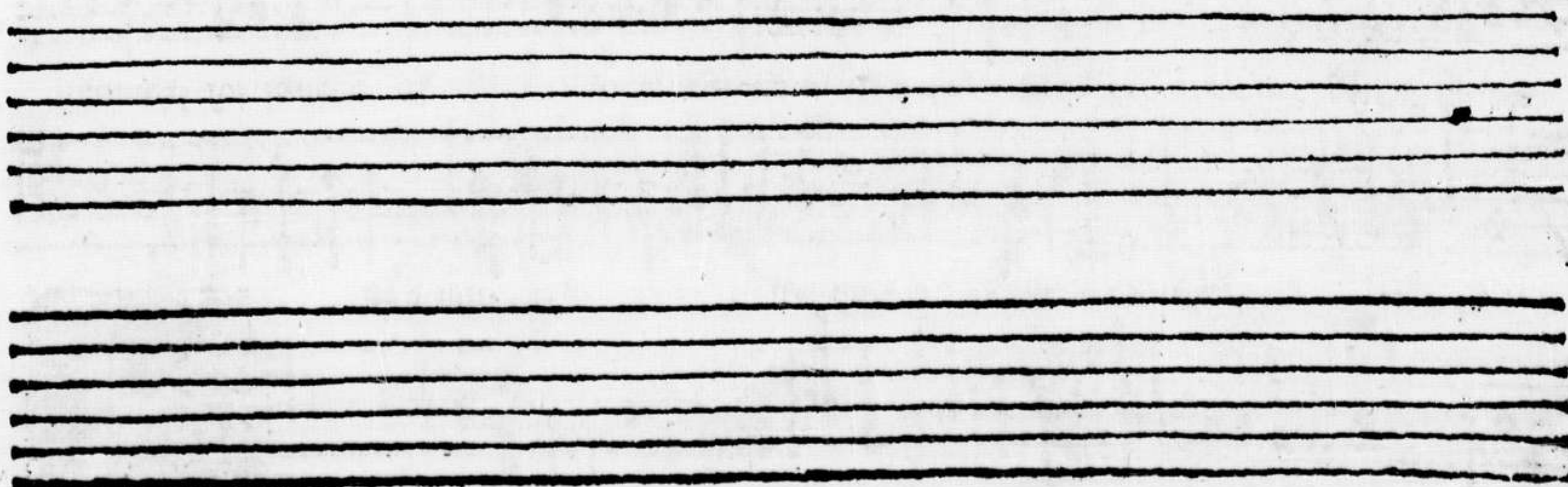
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Β Β Γ Β Γ Β Β Β Β Β Β Β Β Β Β Β Β Β Β

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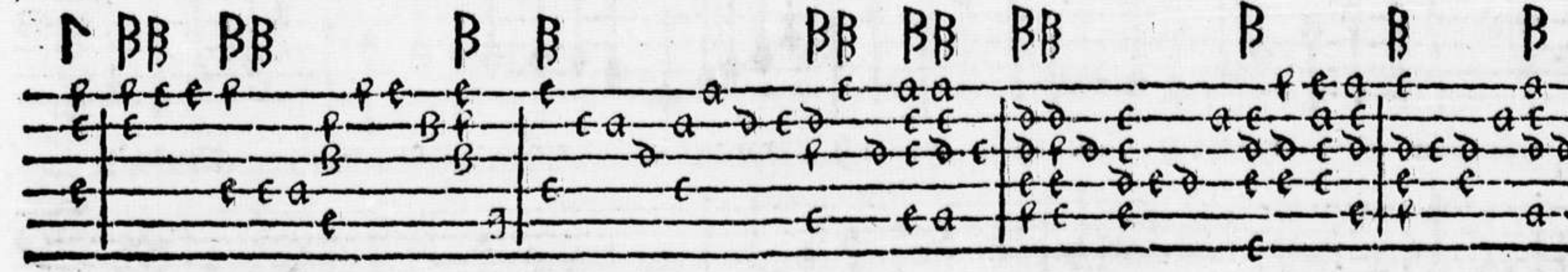
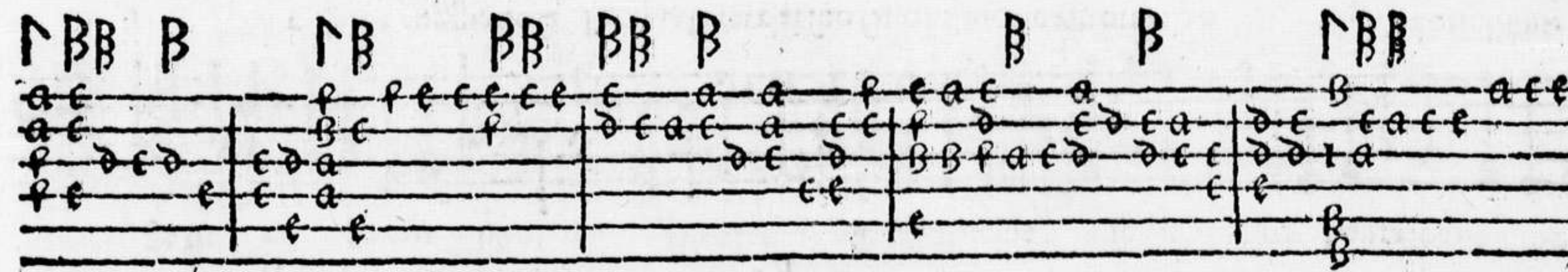
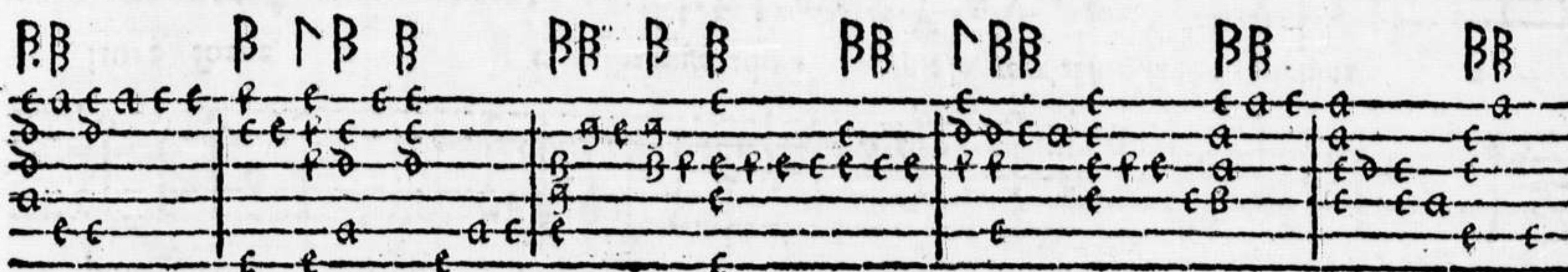
Β Β Β Β Γ Β








Er pianto la mia carne. à 4.





CANTO.

A verginell' e simil alla rosa ch'in belgiar
din il su

lanatus spina ment' e sola
sicura si riposa
sicura si riposa
negre-

gene pastor il
se gl'auicina Laura soane
se gl'auicina Laura soane

il
e l'albaruggia dola l'acqua la terra al suo fauor s'inchina
gionaua
gh e donn'ina-

me rate aman hauch e sen' e tempi ornate %



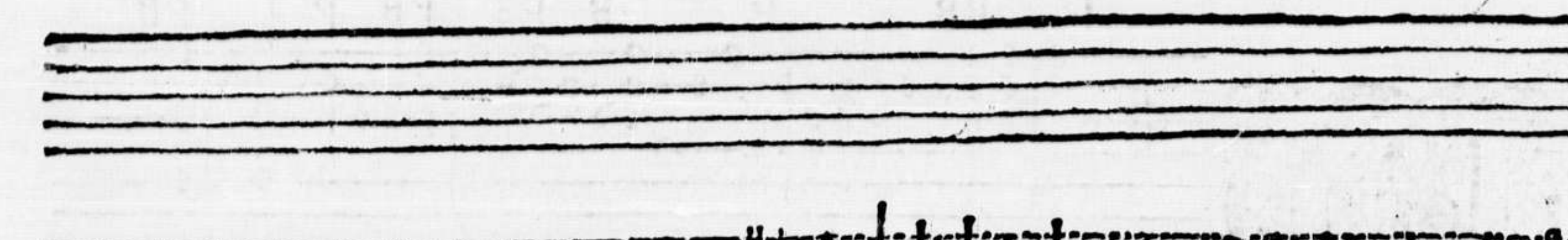
BASSO.

A verginella. Ch'in belgiardin il
sola natua spina
ment' e sola sicura si ri-

pola sicura si riposa
negre gene pastor il
se gl'auicina se gl'auicina

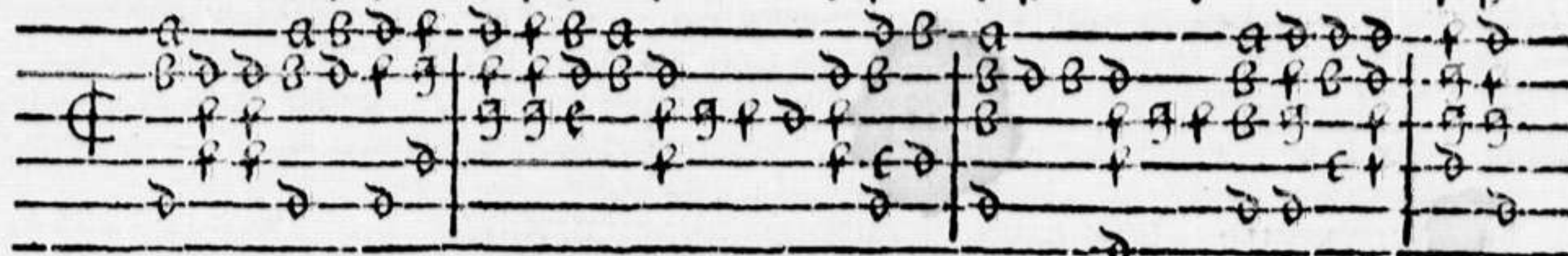
laura soane il
e l'albaruggia dola l'acqua la terra al suo fauor s'inchina
e

donn' innamorate
gionueni vagh e donn' innamorate ama' ha vern' e sen' e tempi ornate %



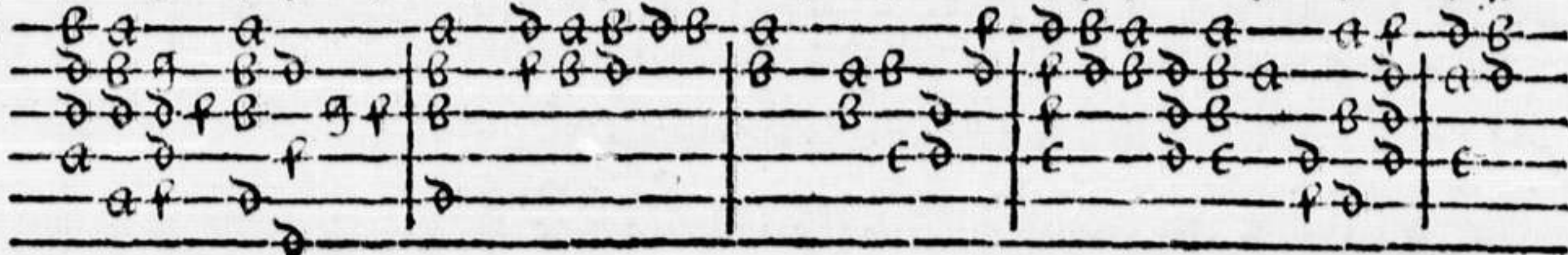


LB BBB BBB B BB BB B BB

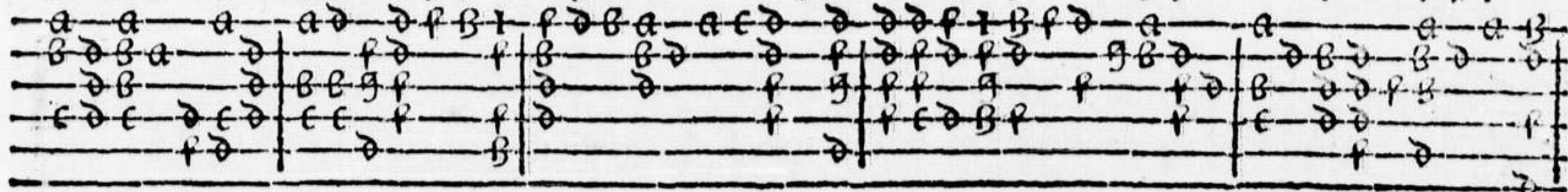


A virginella. à 4.

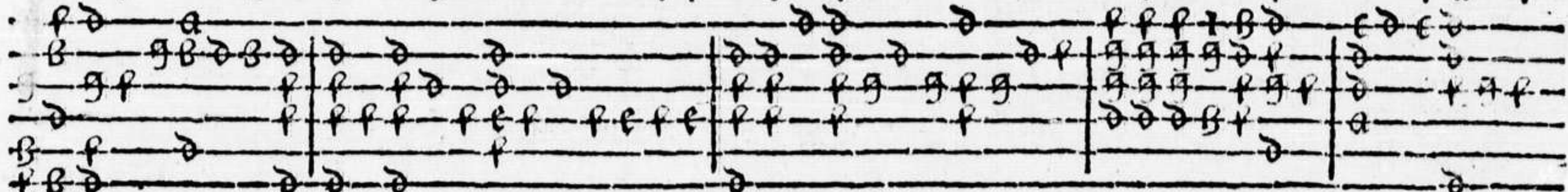
B B BB LB BBB B LB B BB



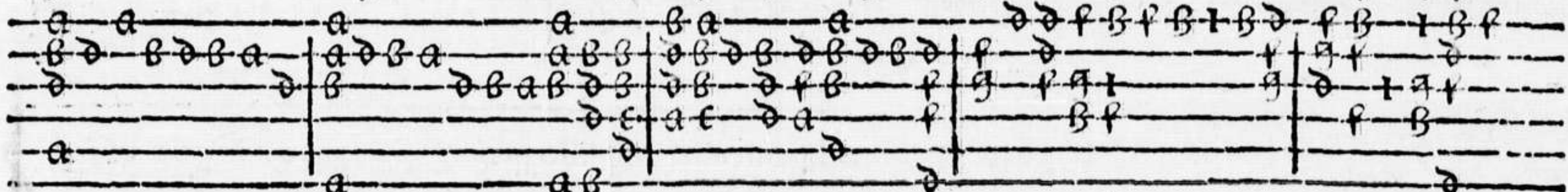
B B B LB BBB B LB B BB B BB



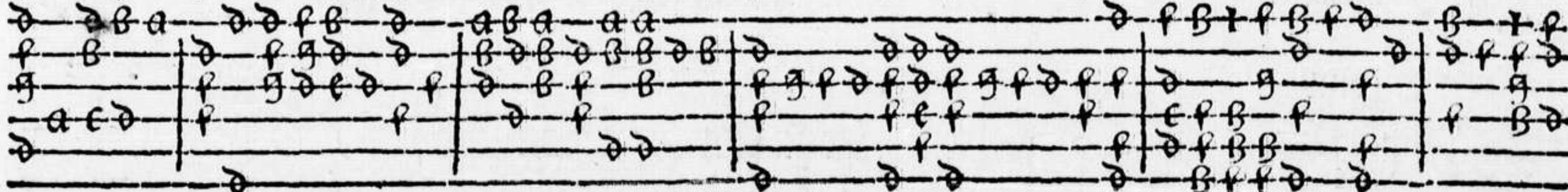
B LB B BB LB B LB B BB B



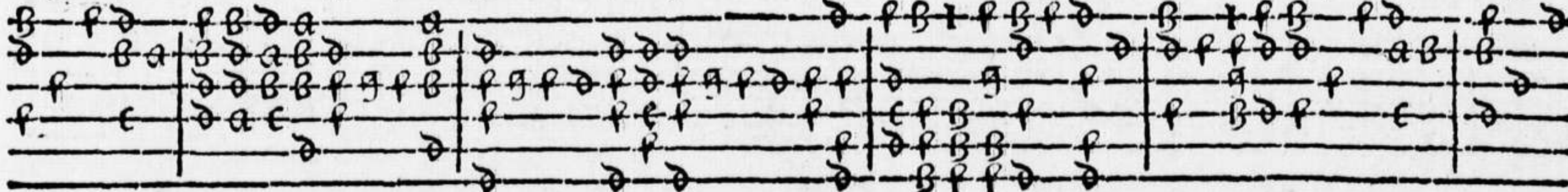
B B LB B B LB B B B BB



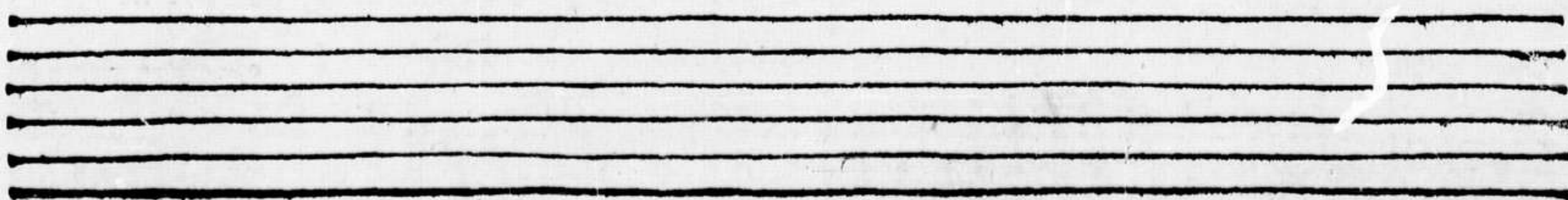
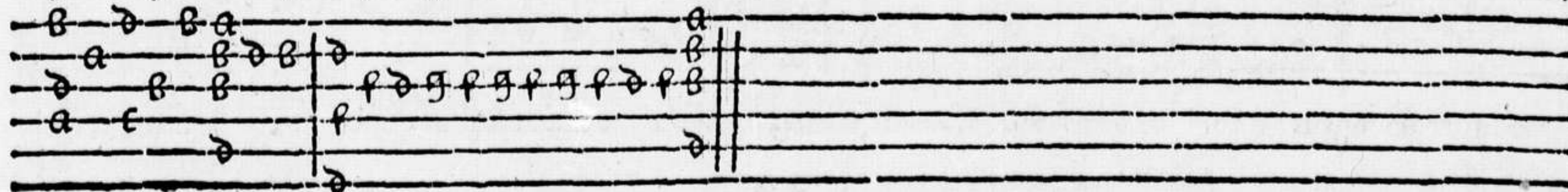
B B B BBB LB BB B B BB



B B B LB B B B BB B B B



B B B B B 1





ΓΒ ΕΒΒΒ Β ΒΒΒΒ ΒΒ Β Β ΒΒ Β
 αα α δδ ββ α α ααεδ εαεδ αδε α ε α
 εδδγ βδδβ α δα ααεδ εαεδ εγγγγ γγγα
 εεεγγ εεε ββε βεεεα αε ε ε εε
 γγγ δαα ε δε α α
 δ α

L'occhi. à 4

Handwritten musical score for "The Rose Tree" on four staves. The notation includes letters (A, B, C, D, E, F, G) and rhythmic symbols (vertical lines with flags) above the staves. The score is divided into measures by vertical bar lines.

Handwritten musical score for "The Rose Tree". The score is written on five-line staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics "The Rose Tree" are written below the melody. The score is divided into measures by vertical bar lines.

Handwritten musical score for "The Rose Tree" on five-line staves. The notation includes letters (B, a, e, f, d) and symbols (alpha, asterisk) placed above and below the staves. The score is divided into measures by vertical bar lines.

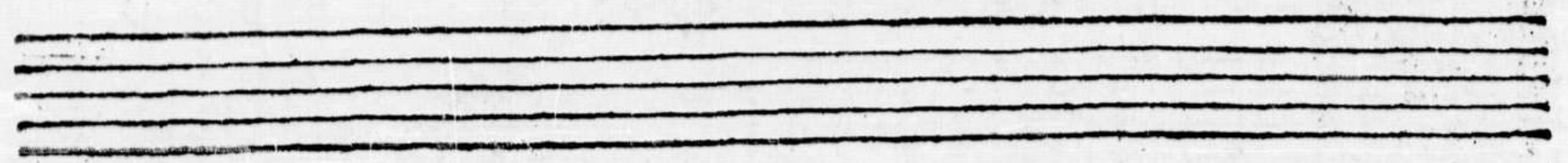


Enite maghi. à 4.

A musical score for a piece titled "Enite maghi. à 4." (The Enchanted Magicians, in 4/4 time). The score is written on five staves. Above the staves, there are large, stylized letters: "B B B B" above the first staff, "B B B" above the second staff, and "B B B" above the third staff. The notation consists of various rhythmic values (e.g., minims, crotchets, quavers) and rests, with some notes marked with "a" or "e". The score is divided into measures by vertical bar lines. The first staff has a key signature of one flat (B-flat). The second staff has a key signature of two flats (B-flat and E-flat). The third staff has a key signature of three flats (B-flat, E-flat, and A-flat). The fourth and fifth staves have a key signature of four flats (B-flat, E-flat, A-flat, and D-flat). The score ends with a double bar line and a final note marked with "a".

Handwritten musical score for "The Rose Tree". The score is written on five-line staves. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics "The Rose Tree" are written below the melody. The score is divided into measures by vertical bar lines. The handwriting is in ink on aged paper.

Handwritten musical score for "The Rose Tree" on five-line staves with a treble clef. The score is written in a historical style with various note values and rests. Above the staves, there are letters: "B B B B B B B B B B B B" and "B B B B B B B B B B B B". The music is divided into measures by vertical bar lines.



li morrai li ma non per mio delio. li ma non per mio delio.

ch'ogn'hor i midanno pene deh li li morrai li morrai morito

coraduce & al mio coraduce ham melfra li e catene

piu d'ogn'altra luce & al mio coraduce ham melfra li & al mio

Disli a l'amara mia disli a l'amara mia lucida stella che

li morrai ma non per mio deli o li morrai ma non per mio deli o.

midanno pene deh morito morito cor mio li morito morito cor mio li

ham melfra li e cate ne ch'ogn'hor midanno pe ne ch'ogn'hor

li e cate ne & al mio coraduce ham me

li e cate ne & al mio coraduce ham me

a l'amara mia lucida stella che piu d'ogn'altra lu

Isli a l'amara mia lucida stel la che piu d'ogn'altra luce disli

B
O
S
S
V



CANTO.



Γ ΒΒ Γ ΒΓΒΒ Β Β Β Β Β Β Β Γ Β

Handwritten musical notation on a four-line staff, featuring various note values and accidentals.

Ille a' amata mia. à 4.

Β ΓΒΓΒ Β Β Β Β ΒΒ Β Β Β Β Β

Handwritten musical notation on a four-line staff.

Β Β Β Β Γ Β Β Β Β Β Β

Handwritten musical notation on a four-line staff.

Β Β Β Β Β Β Β ΒΒ ΒΒ Β Β Β Β

Handwritten musical notation on a four-line staff.

Β Β Β Β Γ ΒΒΒ Β Β Β Β Β

Handwritten musical notation on a four-line staff.

Β Β Β Β Β Γ Β ΓΒ ΓΒ Β ΓΒ Β ΓΒ Β

Handwritten musical notation on a four-line staff.

ΒΒ ΒΒ ΒΒ ΒΒ ΒΒ ΒΒ Β Β Γ Β

Handwritten musical notation on a four-line staff.

Β ΒΒ Β Β ΒΒ ΒΒ ΒΒ Β Β Β Γ Β Γ Β Β

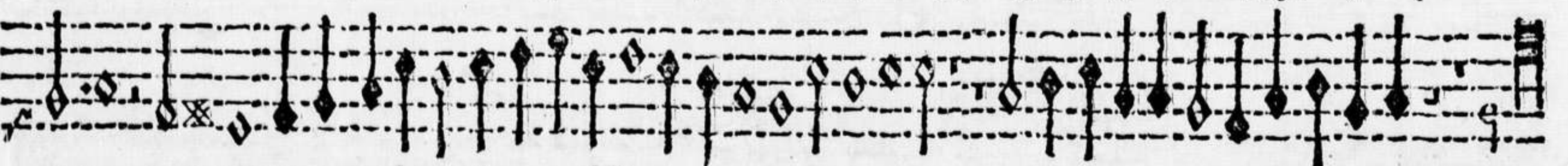
Handwritten musical notation on a four-line staff.

Β ΒΒ Γ Β Γ Β Β Β ΒΒ Γ 1

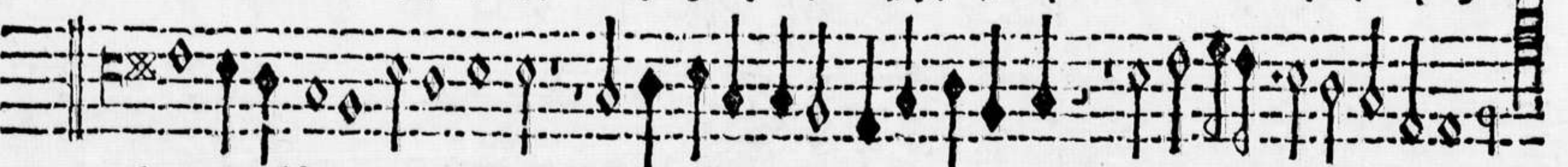
Handwritten musical notation on a four-line staff.



In me che par che mi consume di foverchia dolcezza e chieggo aita i) quasi al fin de mia vi ta



che no mi fia i) morire si resto fin del mio dolce languir e chieggo aita e chieggo aita quasi al



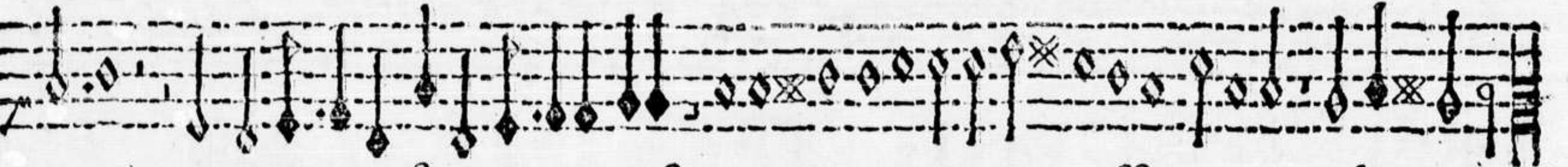
fin de mia vi ta che no mi fia i) morire si resto fin del mio dolce languir e chieggo aita e chieggo aita quasi al

T

ENORE.



Eggo dolce mio bene nel vol ger un vino lu me un vino



me che par che mi consume di foverchia dolcezza e chieggo aita e chieggo aita quasi al



fin de mia vita che no mi fia i) morire si resto fin del mio dolce languir e chieggo aita e chieggo aita quasi al



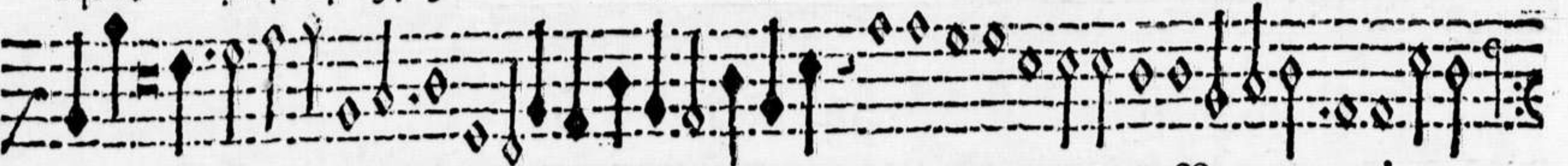
aita quasi al fin de mia vita che no mi fia i) morire si resto fin del mio dolce languir e chieggo aita e chieggo aita quasi al

B

ASSO.



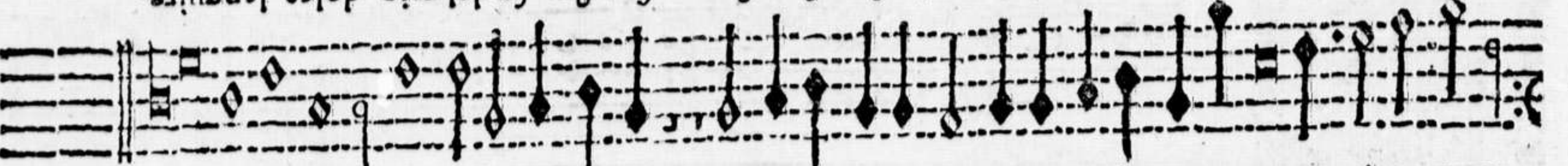
Veggo dolce mio bene nel vol ger nel vol ger de vostr'occhi un vino lu



me che par che mi consume di foverchia dolcezza e chieggo i) quasi al fin de mia vi ta che



non mi fia i) morire si resto fin del mio dolce languir e chieggo aita e chieggo aita quasi al



de mia vi ta che non mi fia i) morire si resto fin del mio dolce languir e chieggo aita e chieggo aita quasi al



Γ ΒΒ Γ ΒΒΒΒΒ Β Β Β Β Β

Eggo dolce mia a. 4.

Β Β Β Β

Β Γ ΒΒ ΒΒ ΒΒ ΒΒ Γ Β ΒΒ ΒΒ Β

Γ ΒΒ Γ Β Β Β 1 ΒΒ Β Β Β Γ ΒΒ

Β Γ Β ΒΒ Γ ΒΒ Β Β Β

Γ ΒΒ Γ ΒΒ Γ Β Β Β Β

Β ΒΒ Γ ΒΒ Β Γ Β ΒΒ Γ ΒΒ Β Β

Β Γ ΒΒ ΒΒ Γ ΒΒ Γ

Β Β Β 1

B *SOSSO*

*Idon di maggio i pra
 i fior le rose i gili in un viaggio, i fior le rose i gili in un vi
 aggio, cantan le*

Nise ogn hor be vega maggio, ca tale nise ogn hor be vega maggio, be vega maggio. //

*Ridon di maggio, ridon di maggio i pra
 ti vaghi colli, i fior le*

*rose i gili in un vi aggio,
 cantan le nise ogn hor ben vega maggio, ben vega maggio, cantan le nise*

ogn hor ben vega maggio, ben vega maggio.

CANTO.

B *SOSSO*

*chi mi dumandarà che cosa è amore che cosa è amore
 piangendo forte, ch' amor è vita y
 ch' ha color di morte, y*

*chi mi dumandarà che cosa è amore
 piangendo forte che amore è vita che amor è vi-*

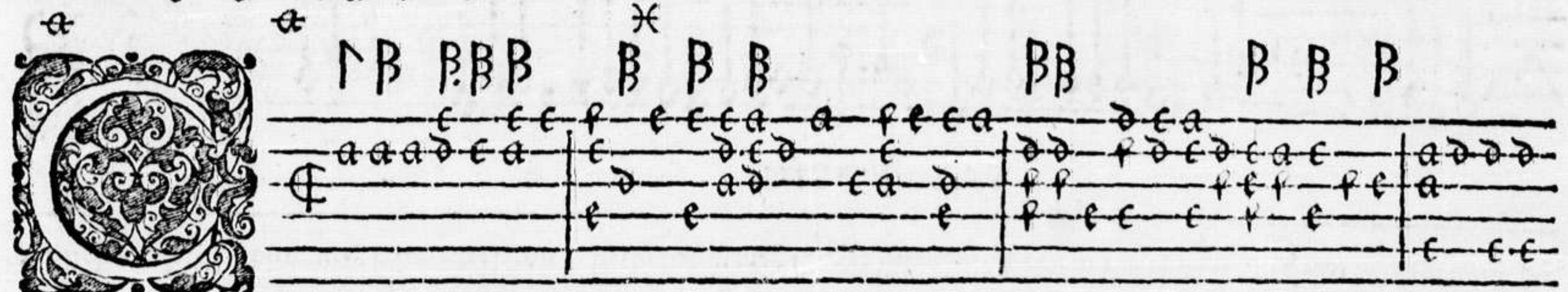
sa è amore to gli risponderò piangendo forte io gli risponderò

ch' ha color di morte, y

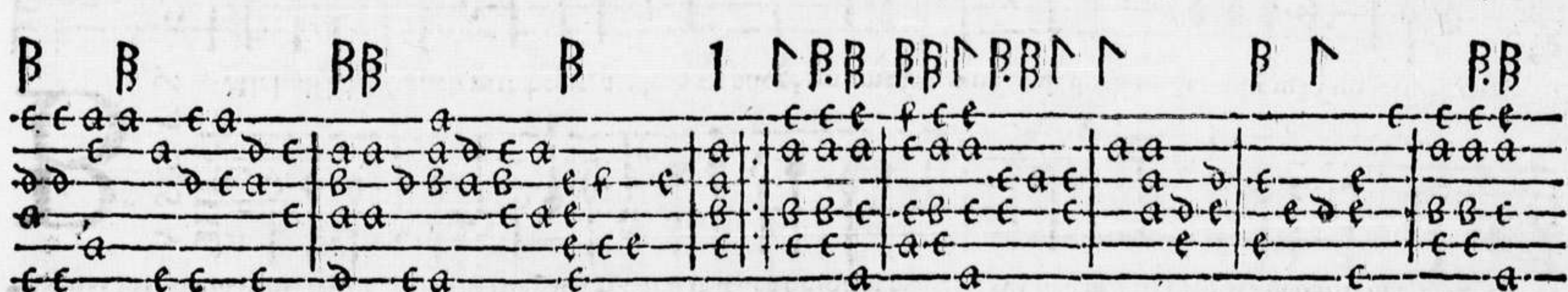
CANTO.



Idon di maggio. à 4.



Hi mi dimandaré. à 4.



DISCANTVS.

Ir hab ich gantzlich mit begir, der lieb zu pflege gnomē fur, wirdt mit doch widerathē, mā sagt lie,

bringt zu jeder zeit, groſs kumernus vnd hertzelēd, ja vnglaubliche ſchade, ſolchs aber alles ich vernēt dā lieb zu haben

bringt kei pei, wā lieb mit lieb iſ belohnē mag ſei, wā lieb mit lieb iſ, wā lieb mit lieb belohnē &c

ſ
B
A
S
S
V

Mit hab ich gētzlich mit begir, der lieb zu pflege gnomē fur, wirdt mit doch widerathē mā ſagt ſei bring zu ſe-

derzeit, groſs kumernus vnd hertzelēd, ja vnglaubliche ſchaden, ſolchs aber alles ich vernēin, dan lieb zu habē bringet kein pei-

wā lieb mit lieb belohnē mag ſei, wā lieb mit lieb iſ belohnē mag ſei, wā lieb mit lieb iſ belohnē &c.

O jēmad luſt zum bulē har der ſtē ſich hie an meīne ſtar, iſ

dan ich tritt ab,

iſ

mit iſt zu ſcharpf gezwēgen, der ſack iſt dā das gelē iſt hin, groſs iſt der ſchad klein iſt der gwin, der ſack iſt

da das gelē iſt hin iſ

das gelē iſt hin groſs iſt der ſchad klein iſt der gwin iſ

B
O
S
S
V

VV o jēmad luſt zum bulē har, der ſtē ſich hie an meīne ſtar, iſ

dan ich tritt ab, iſ mit iſt zu ſcharpf gezwēge, der ſack iſt dā das gelē iſt hi, groſs iſt der ſchad klein iſt der gwin, der

ſack iſt dā iſ das gelē iſt hin groſs iſt der ſchad klein iſt der gwin iſ



Handwritten musical notation on a five-line staff. The notation consists of various rhythmic symbols (vertical strokes with flags) and some letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The notation is organized into measures by vertical bar lines.

Ich hab ich genzlich. à 4.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and letters, with some measures containing multiple notes or rests.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and letters, with some measures containing multiple notes or rests.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and letters, with some measures containing multiple notes or rests.



Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and letters, with some measures containing multiple notes or rests.

Wiemandt lust. à 4.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and letters, with some measures containing multiple notes or rests.

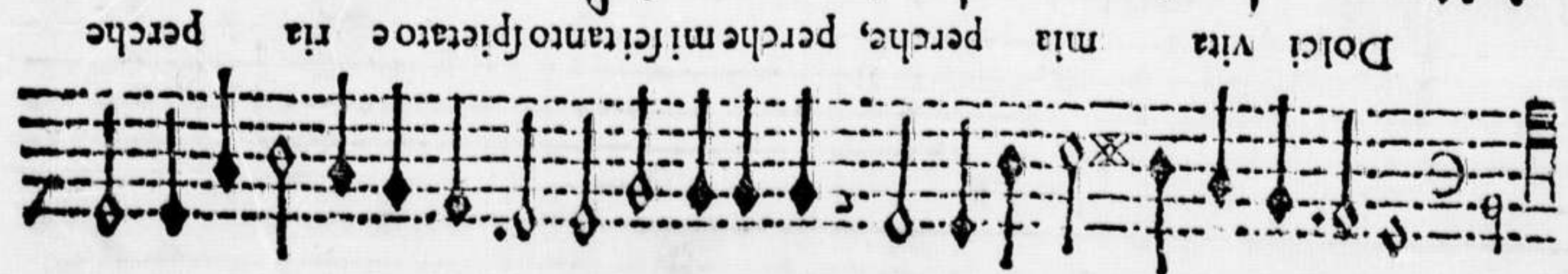
Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and letters, with some measures containing multiple notes or rests.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and letters, with some measures containing multiple notes or rests.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and letters, with some measures containing multiple notes or rests.



CANTO.



Dolci vita mia perche, perche mi se i tanto spietata e ria perche



perche mi se i tanto spietata e ria, o dolce vita mia Abbraccia mi ben mio, ij



o dolce vita mia contenta una sol volta il mio de fire, e poi fammi mori re,



fammi morire ii o dolce vita mia, o dolce vita mi a.



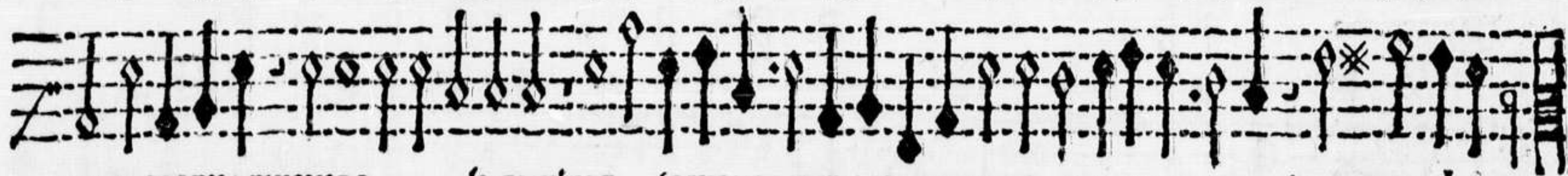
T

ENORE

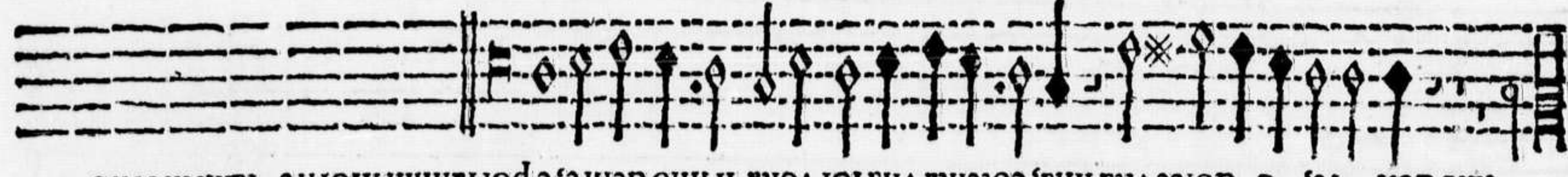
O dolce vita mia perche, perche mi se i tanto spietata e ria perche, perche mi se i tan-



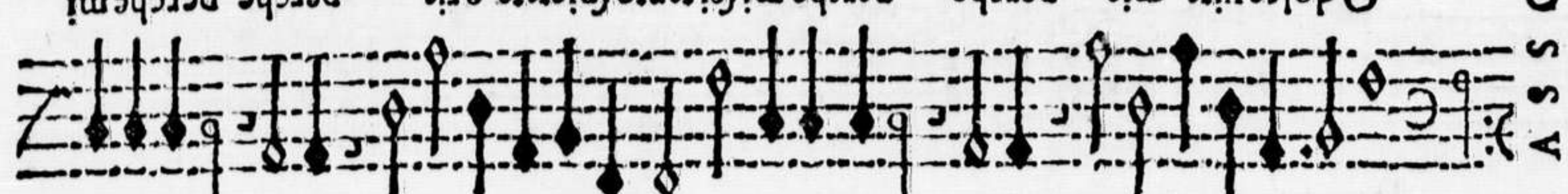
to spietata e ria, o dolce vita mia Abbraccia mi ben mio, ben mio ij contenta una sol volta il



mio de li re, o dolce vita mia, contenta una sol volta il mio de fire, e poi fammi morire fammi morire



e poi fammi morire, o dolce vita mia o dolce vita mia.



B

SS

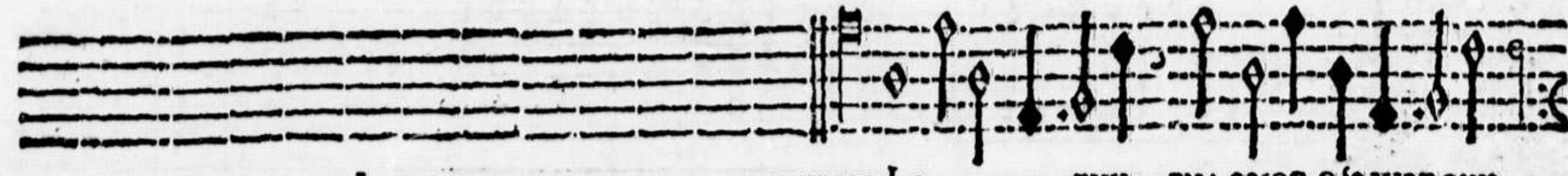
O dolce vita mia perche, perche mi se i tanto spietata e ria, perche perche mi



se i tanto spietata e ria, o dolce vita mia Abbraccia mi ben mio, ben mio, contenta una sol volta il

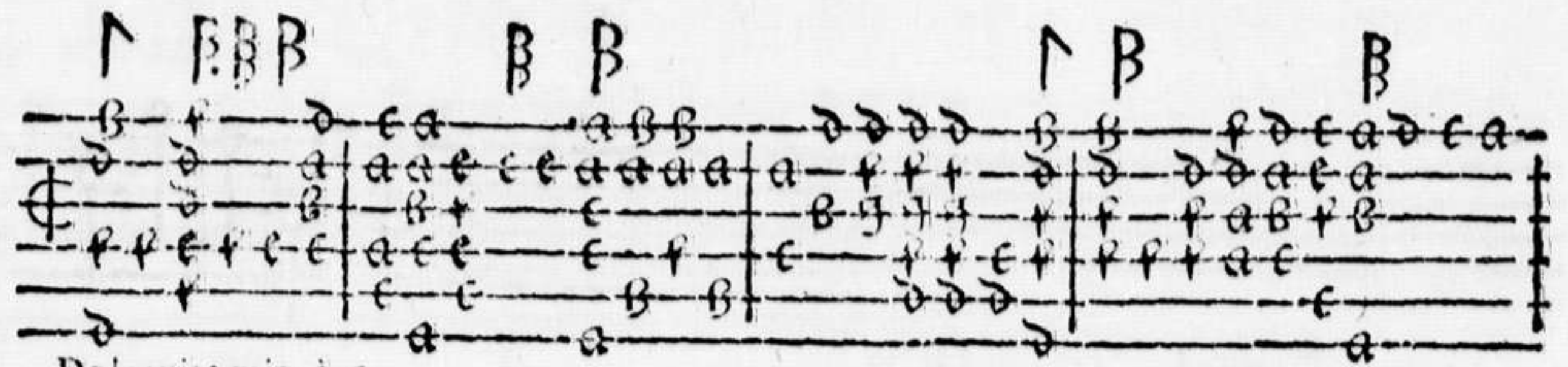


mio de fire, o dolce vita mia e poi fammi morire fammi morire, e poi fammi morire



o dolce vita mia o dolce vita mia o dolce vita mia.

47



Handwritten musical score for "The Rose Tree" on five staves. The score is divided into three measures by vertical bar lines. Above the staves are large letters indicating the key signature: "B" for the first measure, "F B" for the second, and "B B B B B" for the third. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The bottom staff appears to be a bass line or a continuation of the melody.





Et tu ton mal ij & le mien se-
courirou-

ne moyen ij qu'un iour être deux bras ij nous nous puissions ij

embrasser a deux bras ij & ie suis leur qu'aini pourrons guerir

& ie suis leur pu'aini pourrons guerir.

T

ENORE

Veu tu ton mal ij & le mien se courir ij

trouue moyen ij

qu'un iour entre deux draps ij nous nous puissions ij embrasser

a deux bras ij & ie suis leur ij qu'aini pou-

rons guerir & ie suis leur qu'aini pourrons guerir.

B

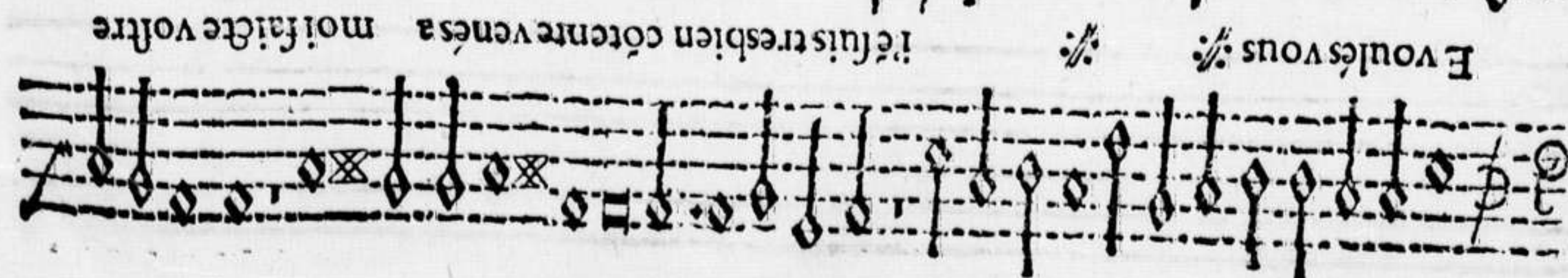
O S S

Veu tu ton mal ij & le mien se courir ij

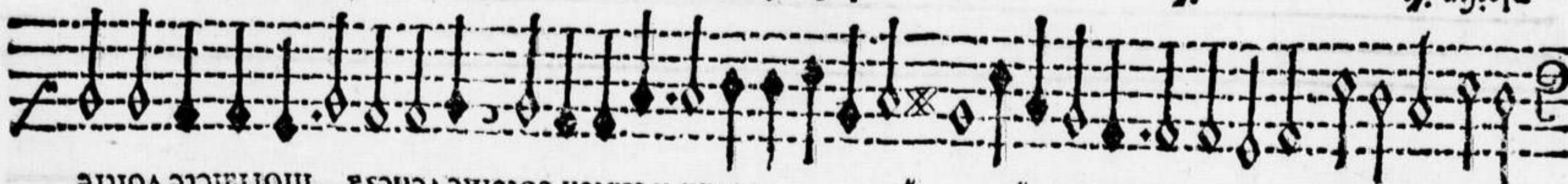
trouue moyen ij

qu'un iour être deux bras nous nous puissions ij embrasser a deux bras

& ie suis leur qu'aini pourrons guerir. & ie suis ij



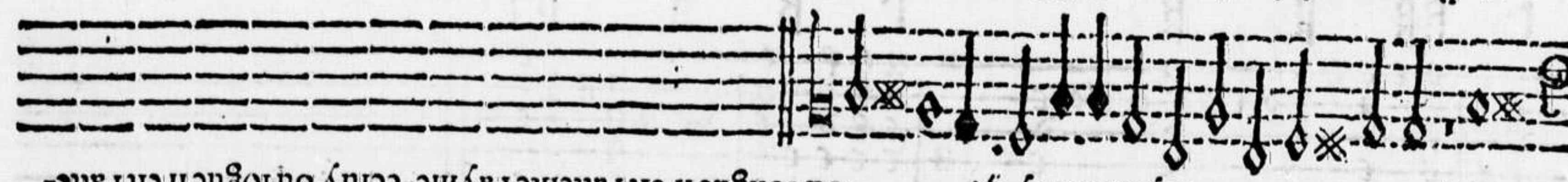
E voulez vous :/: i'en suis tresbien cõtente venez a moi faicte vostre



Plairir :/: despeches vous :/: puis qu'a nous le loir-



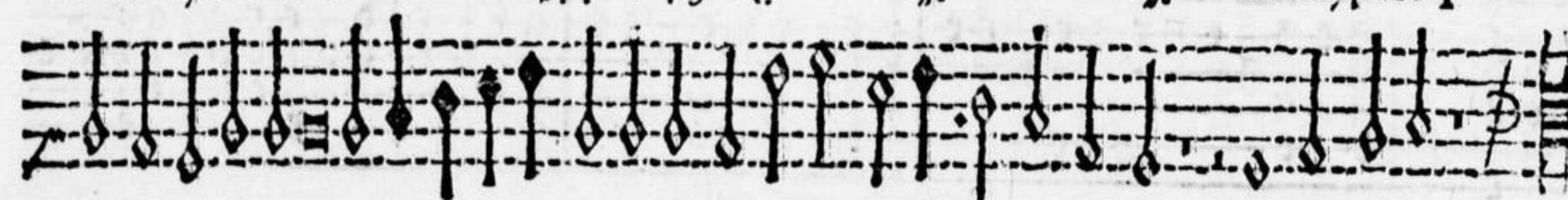
ir, :/: i'ayme celuy :/: ou longuen'est l'attente i'ayme celuy ou loguen'est l'ant-



te i'ayme celui ou longuen'est l'atten

T

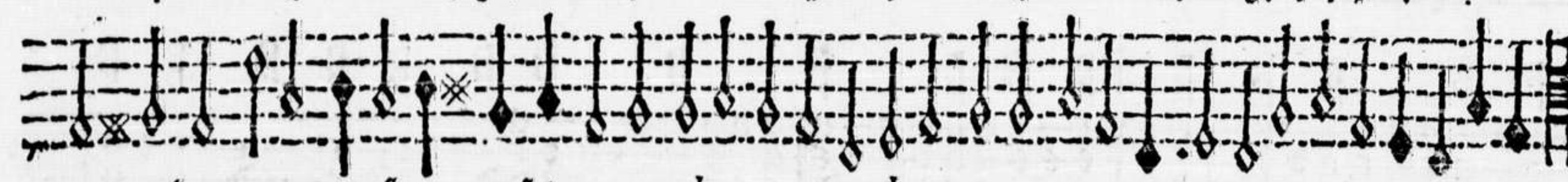
ENORE.



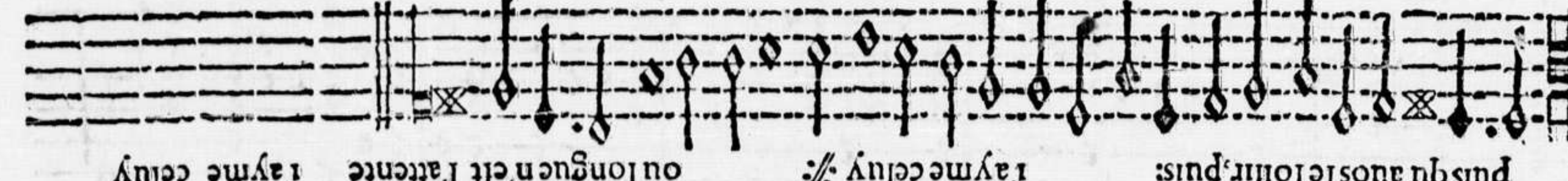
Le volés vous :/: i'en suis tresbié con



venez a moi faictez vo



puis qu'a nous le loir, puis i'ayme celuy :/: ou longuen'est l'attente i'ayme celuy



ou longuen'est l'attente i'ayme celuy ou loguen'est l'atten

B

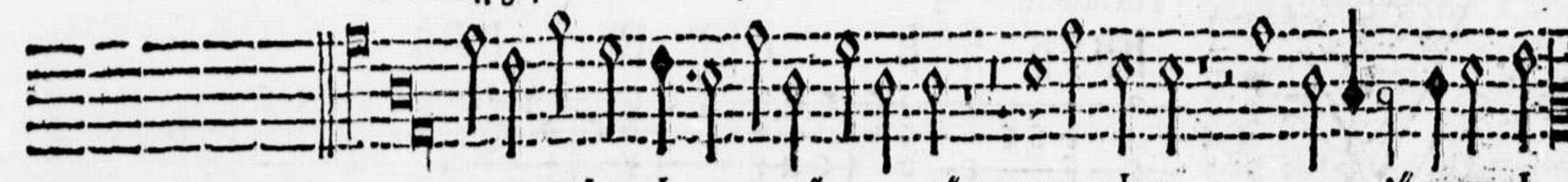
ASSO.



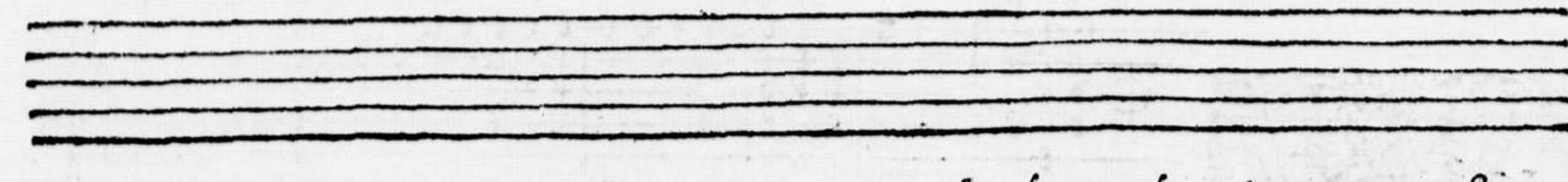
Le volés vous :/: i'en suis tresbien cõtente, venez a moy faictez vostre



Plairir :/: despeches vous :/: puis qu'a nous le loir, i'ayme celuy ou

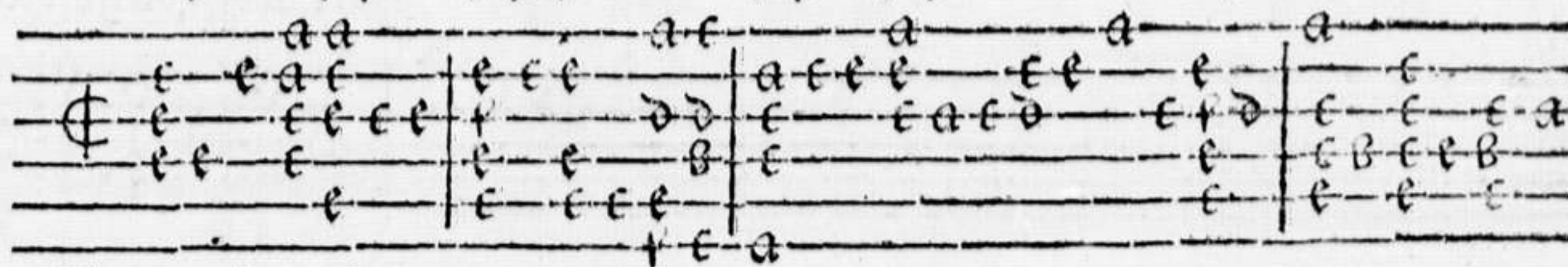


longuen'est l'attente, i'ayme celuy :/: ou lon guen'est l'atten te.



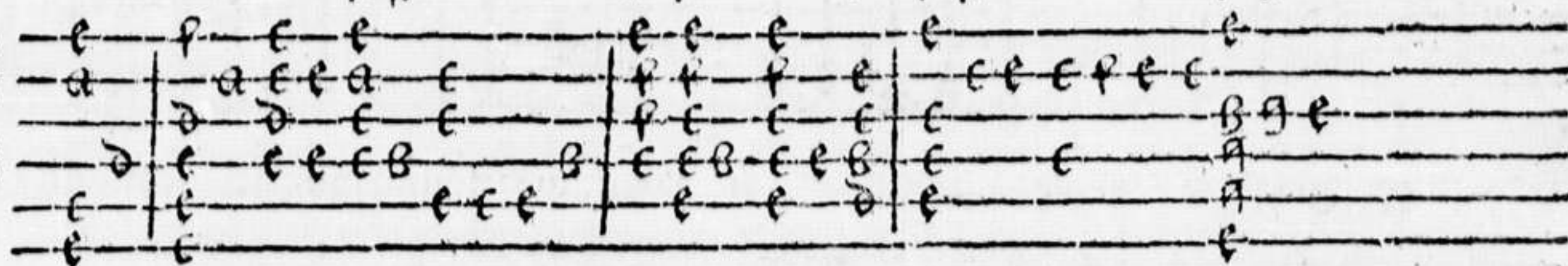


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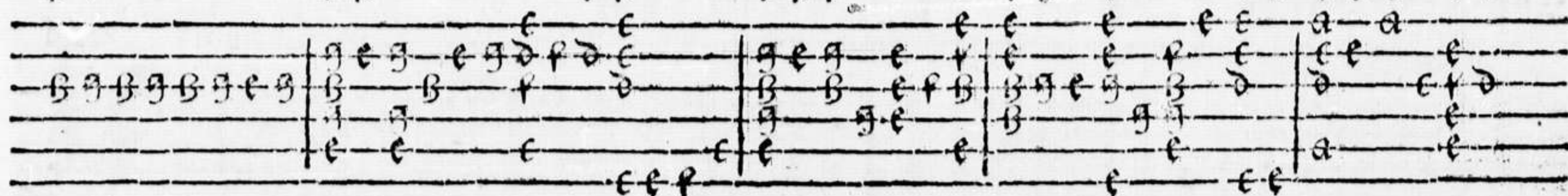


Esponce. Levoules vous.

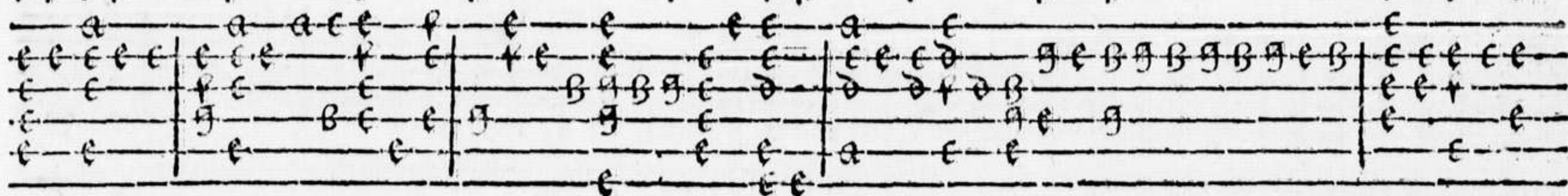
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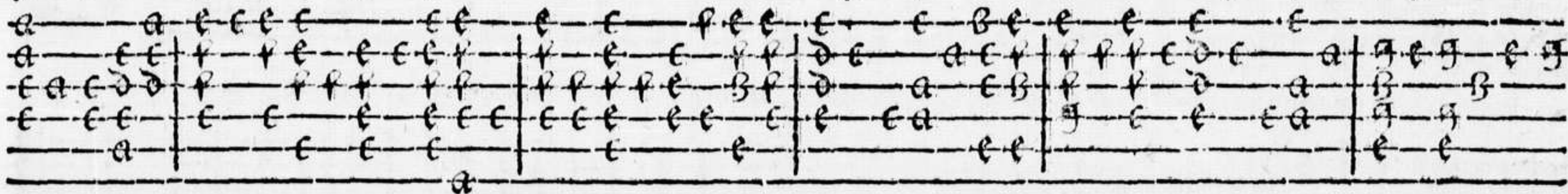
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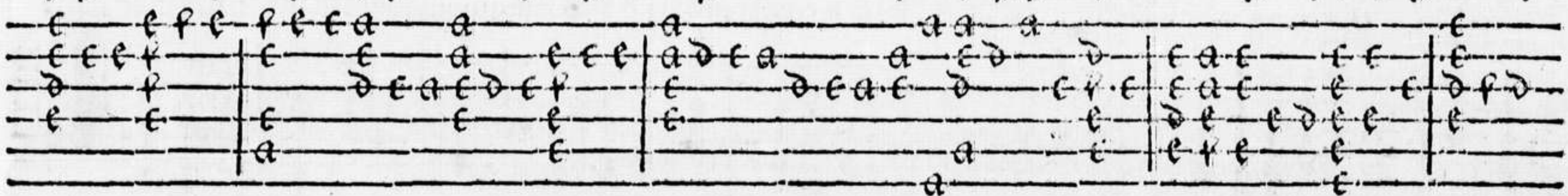
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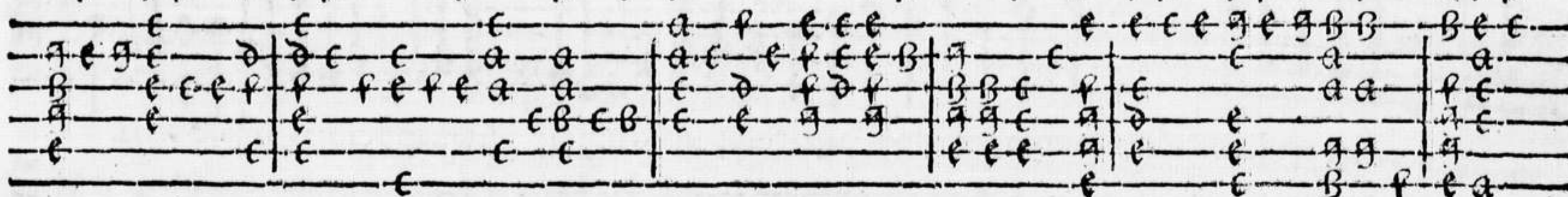
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ΒΒ Β ΒΒ ΒΒ Β Β ΒΒΒ Β ΒΒΓΒΒ Β



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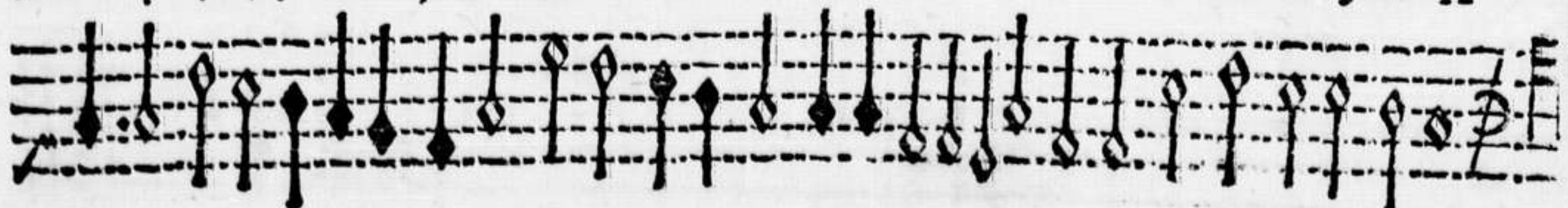


ΒΒ ΓΒ Β Β 1





CANTO.



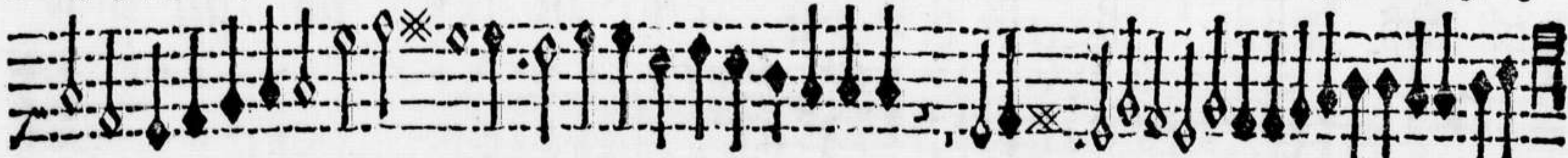
Ve me seruent mes vers, & les sos de ma lire, quād nuit & iour ie chage et de meurs



& de peau, pour aymer fort enēt ij vn vilage trop beau Malheureux est celui qui gourd aymer l'ougr



re, ie pleure et ie me deuls ij ie suis plein de martire, ie fais mille soners & me romps le cerueu, &



si ne suis ayme ij vn amoureux nouueu gaigne toujours ma place et ie ne l'ose dire, pue ma dame a lespit aux



roses bien apres, qui me hait maintenant que d'ell suis epris o dure cruaute auant que ie l'aimasse, elle



n'aimor q moi mais ores a me pris me met cōme vn elane et s'ecourt a la chasc pour en repēdre vn autre aī qu'elle m'a pris



B
S A S S V

Que me seruent mes vers, & les sos de ma lire quand nuit & iour ie change et de meurs



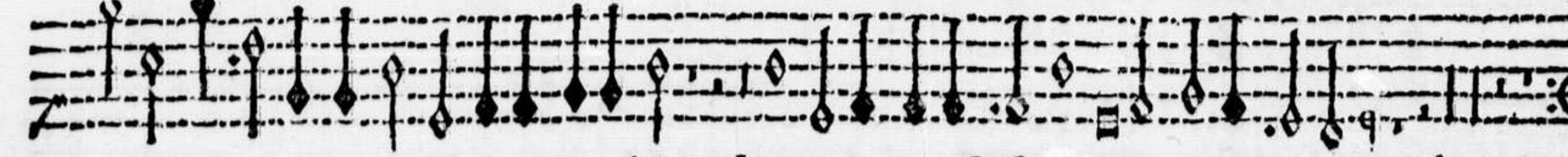
& de peau pour aymer fort enēt vn vilage trop beau, Malheureux est celui ij qui pour amour l'ou-



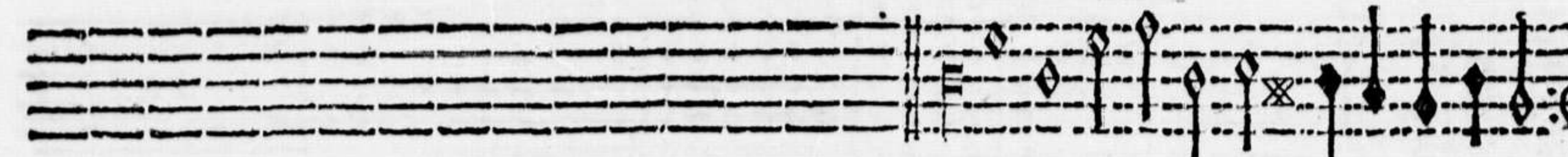
pire, ie pleure et ie me deuls ie suis plein de martire ie fais mille soners & me romps le cerueu & si



ne suis ayme: vn amoureux nouueu gaigne toujours ma place, ij & ie ne l'ose dire,



o dure cruaute auant que ie l'aimasse, me met cōme vn elane et s'ecourt a la challe



pour en repēdre vn autre aī qu'elle m'a pris.



Se il possible a moy pouuoir trouuer aucun moyen poura

noir



qu'èdictes vous en pourrois-je finer



finer, en

dictes ouy

ij

ou mon cœur le trespasse, ij



ij

ENORE

T



Est il possible a moy pouuoir trouuer, est il possible, est il possible a moy pouuoir trou-



uer, a moy pouuoir trouuer, aucun moy è pour auoir vostre grace poura

noir

dictes



vous ij

ij

ou mon



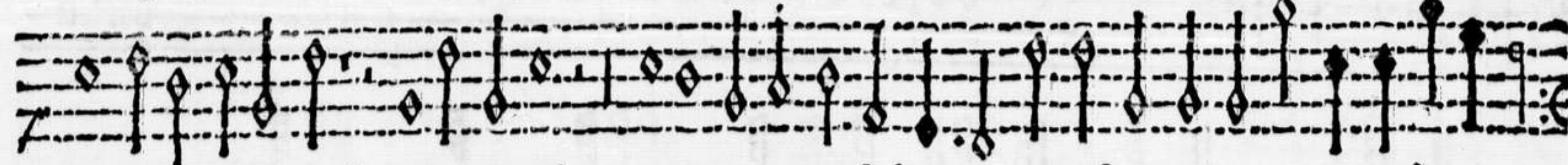
cœur le trespasse ij

ij

ou mon cœur le trespasse.



Est il possible a moy pouuoir trouuer est il possible a moy ij



pouuoir trouuer aucun moyen poura

noir

votre grace

qu'èdictes

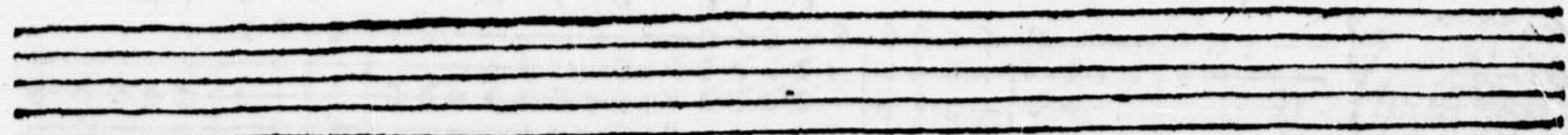
vous en pourrois-je finer,



dictes ouy

ij

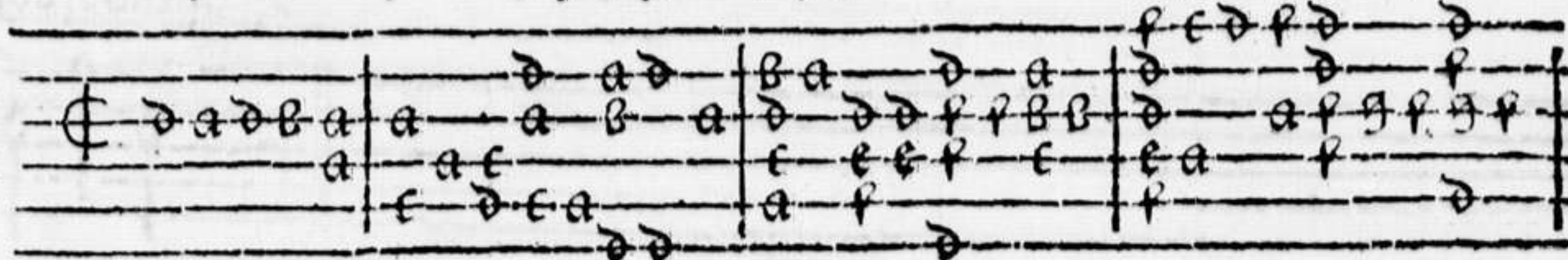
ou mon cœur le trespasse, ij





ΓΒ Γ Β ΓΒΒΒΒ ΒΒΒ

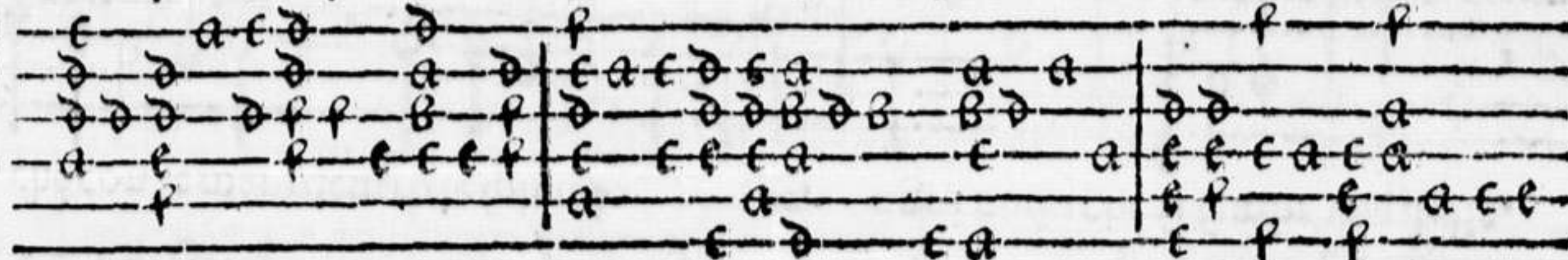
ΓΒ ΒΒ Β



Si il possible. à 5.

Β Β Β Β Β Β Β

Β Β ΒΒ



Β ΒΒ ΒΒ Β Β Β Β



ΒΒΒ ΓΒ ΓΒ Β

ΓΒΒ Β ΒΒ

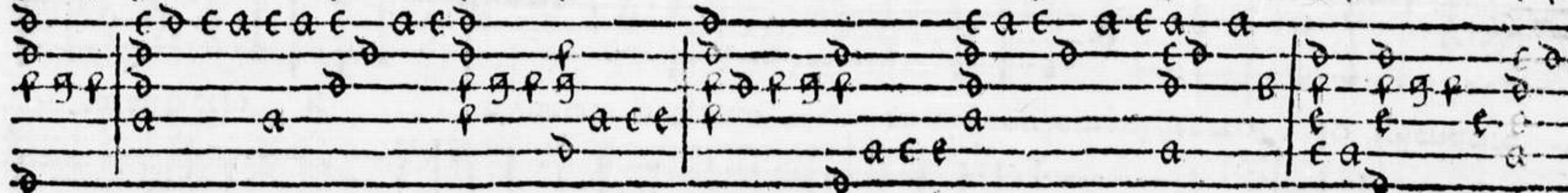
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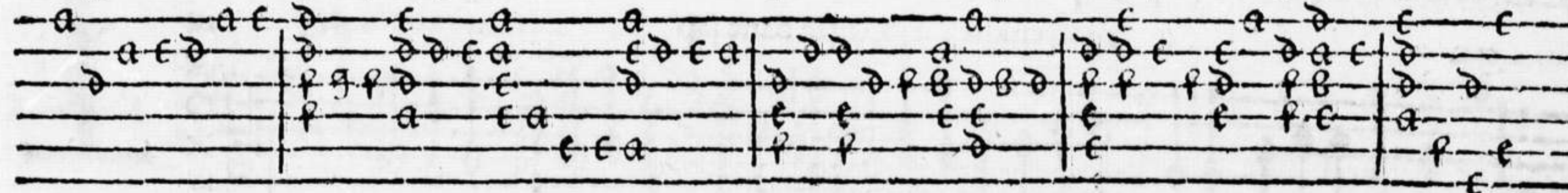


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Β ΓΒΒ Β

Β



Β Β Β

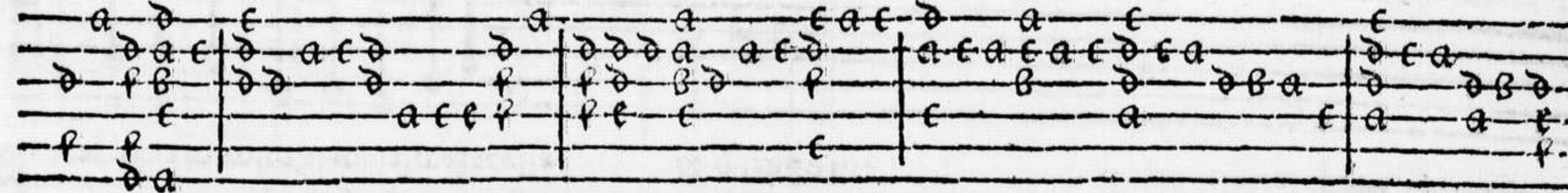
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Β Β

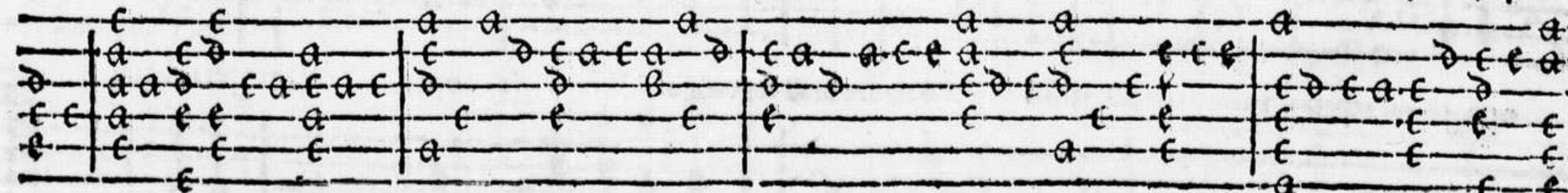
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ΒΒ ΒΒ ΒΒ

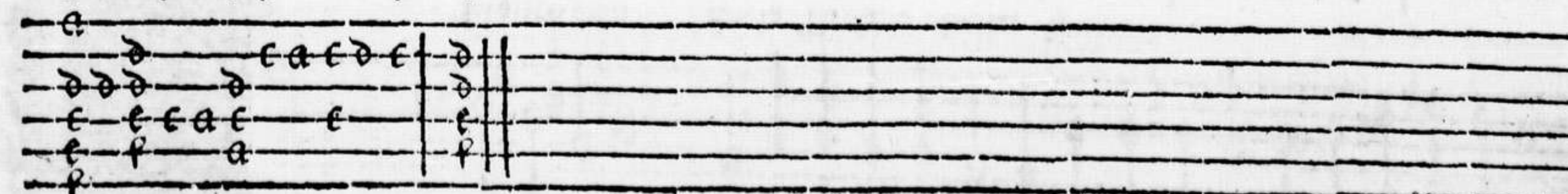
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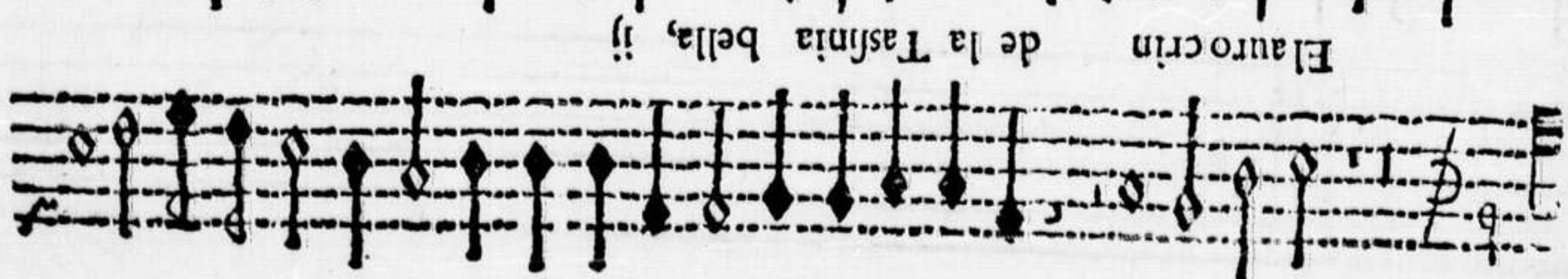


Β ΓΒΒ ΒΒ ΓΒΒ ΒΒ ΒΒ ΒΒ Β Β Β ΒΒ Β ΒΒΓ



Β Β ΒΒ Β 1





El auro crin de la Tassinia bella, ij



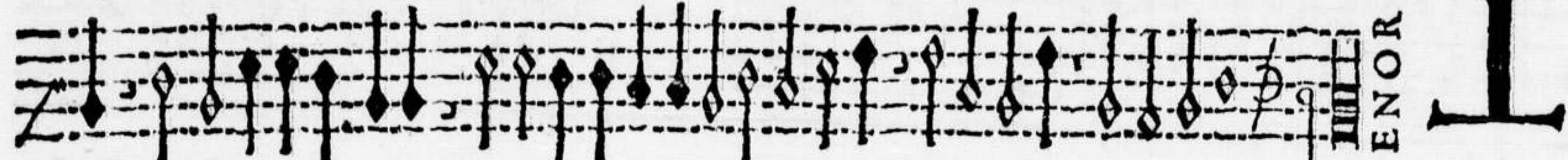
tels vn tal lac- cio ij



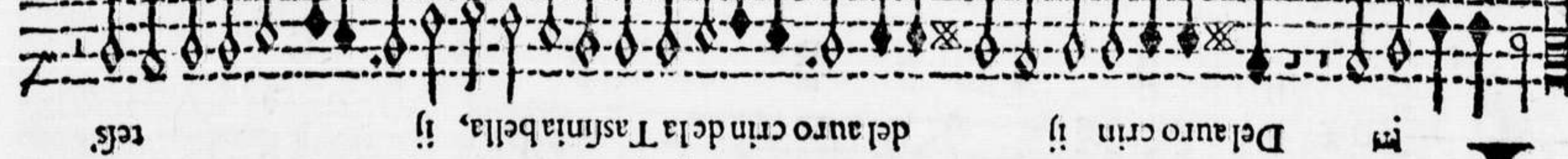
e vn tal rete amore, ogni nodo che fa sembr vnastella



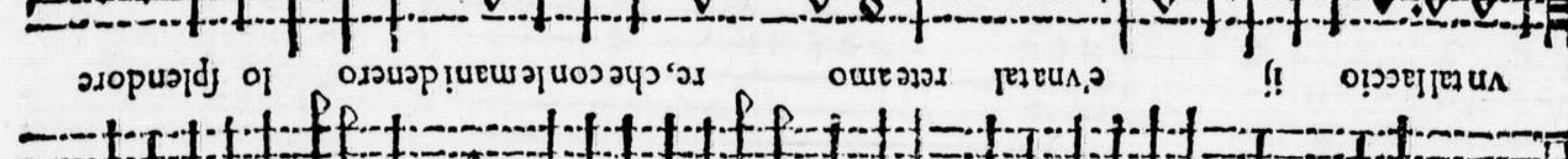
appicia in volto al sol lalma facella & quando tira d' ai bei cigli al cuore, veri rag-



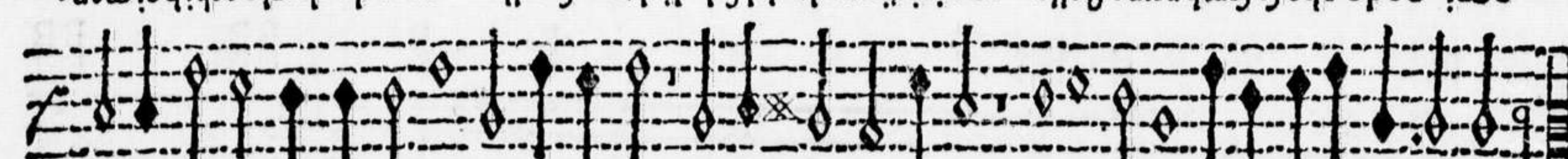
gi del sol ij



Del auro crin ij



de la Tassinia bella, ij



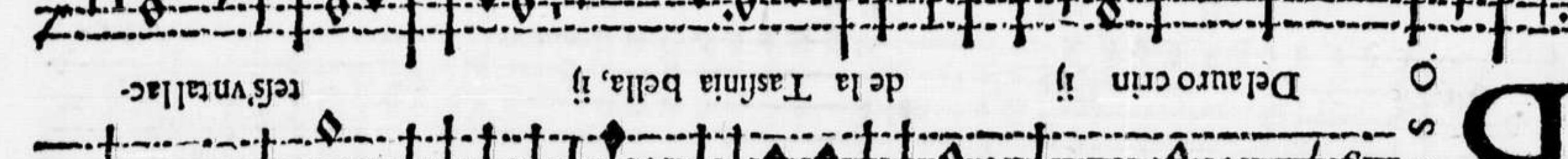
e vn tal rete amo re, che con le mani denero lo splendore



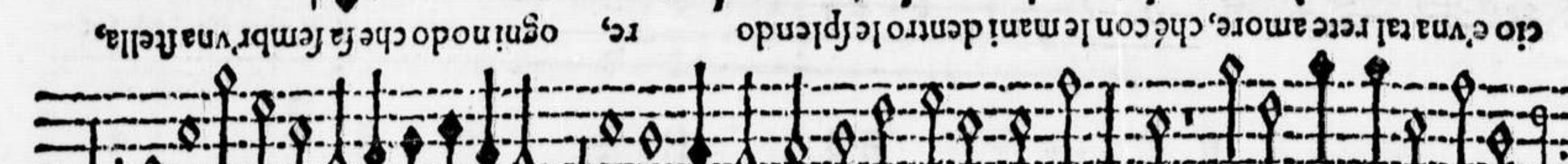
ogni nodo che fa sembr vnastella appicia in volto al sol lalma facella quando da gli occhi bei man-



da lardore, & quando tira d' ai bei cigli al cuore veri raggi del sol ij



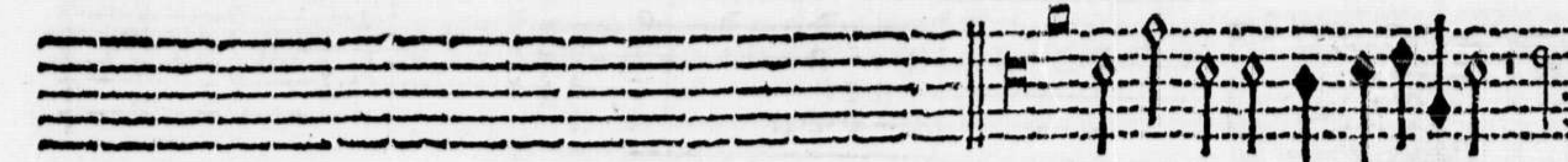
tels vn tal lac-



cio e vn tal rete amore, che con le mani dentro le splendo re, ogni nodo che fa sembr vnastella,



quando da gli occhi bei mando lardore, et quando tira d' ai bei cigli al cuore, veri raggi del sol

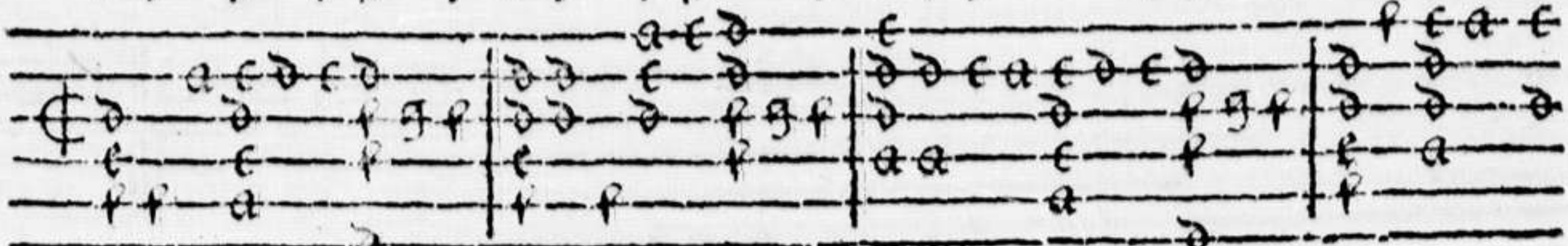


son le quadrelle.

ij

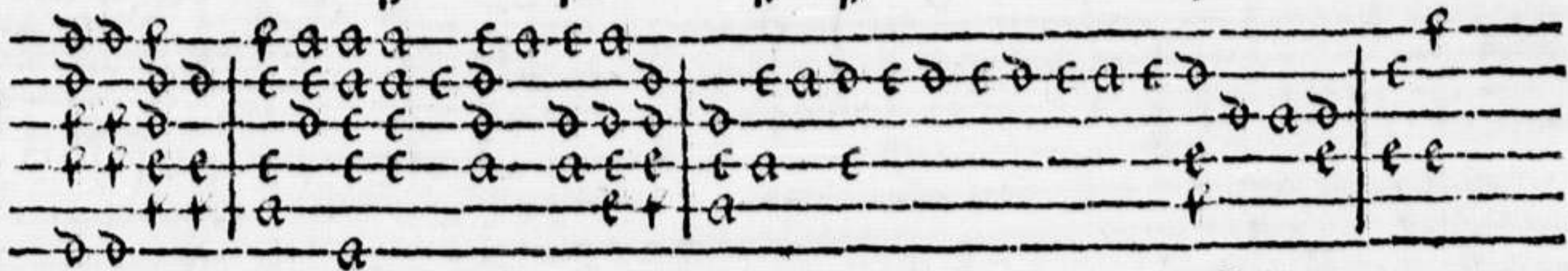


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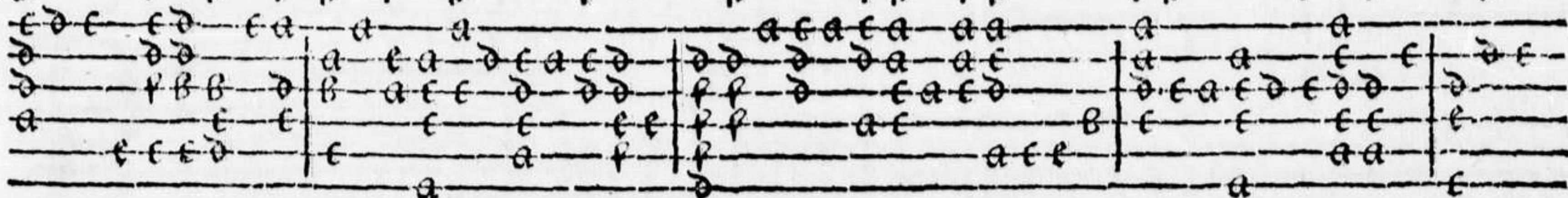


Ell' auro crin. a 5.

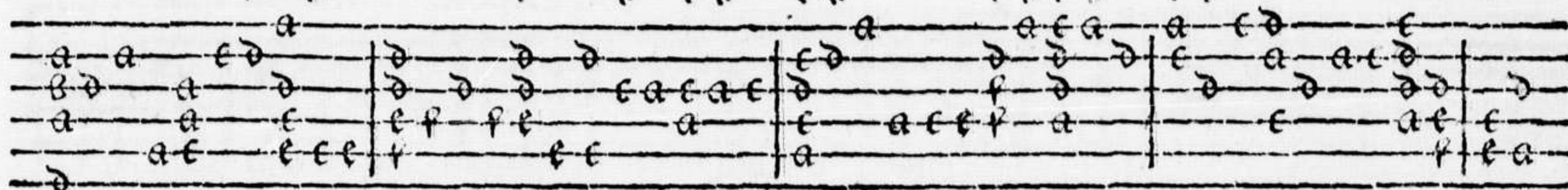
Β Β Β Β Β



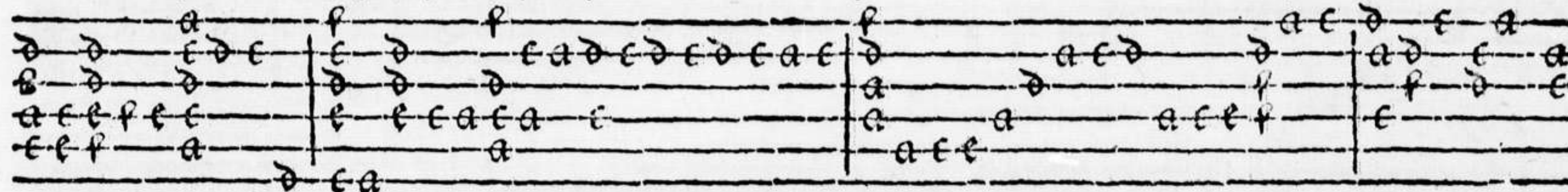
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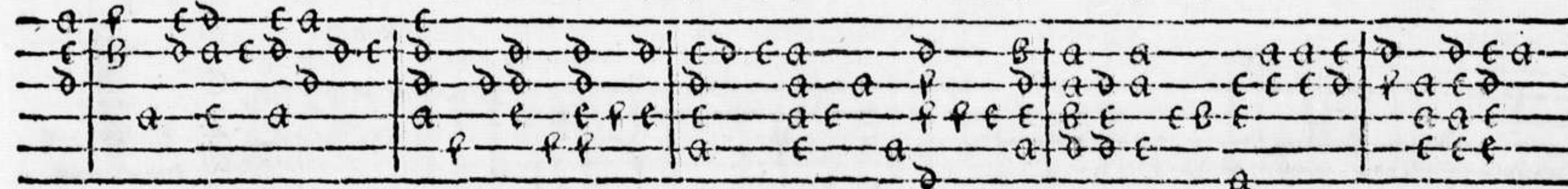
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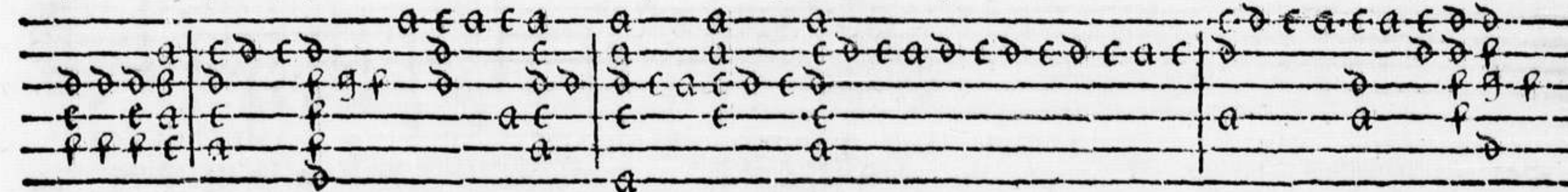
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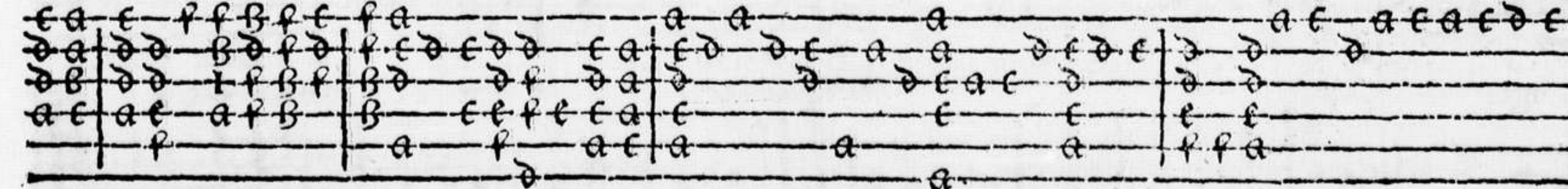
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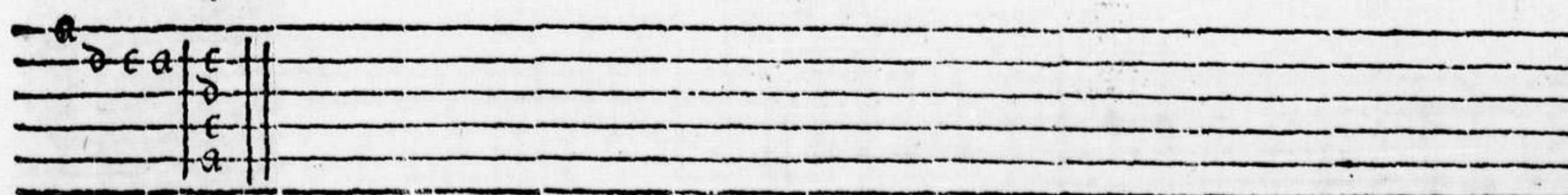
Β Β Β Β Β Β Β Β Β Β Β Β Β Β



Β Γ Β Γ Β Β Β Β Β Β Β Β



1



O On le flet e col fol leg' arde e se
 tutti i mari, e il ciel col ciel del ciel infiammar suo le intric-
 il sole flet so, e in quel bei crini ridono annolti meco amore e il sole, rido no annolti

T ENORE.
 meco amore e il sole.
 Con le flet e col fol leg' arde e se re tutti terre ni dei tutti marini
 e il ciel col ciel del ciel infiammar foule, talhor se flet e se reco in piu maniere, intric il
 sole flet e in quel bei crini, ridono annolti meco amor e il sole ij

B ASS O.
 ridono:
 Con le flet e col fol leg' arde e se re, tutti ter reni dei tutti
 e il ciel col ciel del ciel infiammar foule, talhor se flet e se re
 marini, e il ciel col ciel del ciel infiammar foule, talhor se flet e se re
 seco in piu maniere e in quel bei crini
 ridono annolti meco amore e il sole. ij



First system of musical notation. Above the staff are rhythmic symbols: $\Gamma\beta$, β , β , β , $\beta\beta$, β , β , $\beta\beta$. The staff contains four lines of music with various notes and rests.

Ecouda parte. Con le fielle.

Second system of musical notation. Above the staff are rhythmic symbols: β , β , β , β , β , β , β , β . The staff contains four lines of music.

Third system of musical notation. Above the staff are rhythmic symbols: β , β , $\Gamma\beta$, β , β , β , $\Gamma\beta\beta$, $\beta\beta$. The staff contains four lines of music.

Fourth system of musical notation. Above the staff are rhythmic symbols: β , β , β , β , β , Γ , $\beta\beta$, $\Gamma\beta$, β , β , $\Gamma\beta$, β . The staff contains four lines of music.

Fifth system of musical notation. Above the staff are rhythmic symbols: β , β , β , β , β , β , β , $\beta\beta\beta\beta$, $\beta\beta$, $\beta\beta\beta$. The staff contains four lines of music.

Sixth system of musical notation. Above the staff are rhythmic symbols: $\beta\beta$, β , β , $\beta\beta$, $\beta\beta$, β , β , β , $\Gamma\beta$. The staff contains four lines of music.

Seventh system of musical notation. Above the staff are rhythmic symbols: $\Gamma\beta$, $\beta\beta$, β , β , β , $\Gamma\beta$, β , β , β , $\beta\beta$, Γ , $\beta\beta$, β , β . The staff contains four lines of music.

Eighth system of musical notation. Above the staff is a single vertical line with a '1' above it. The staff contains four lines of music.

α



Or pèsat al mio mal qual esser deue ij

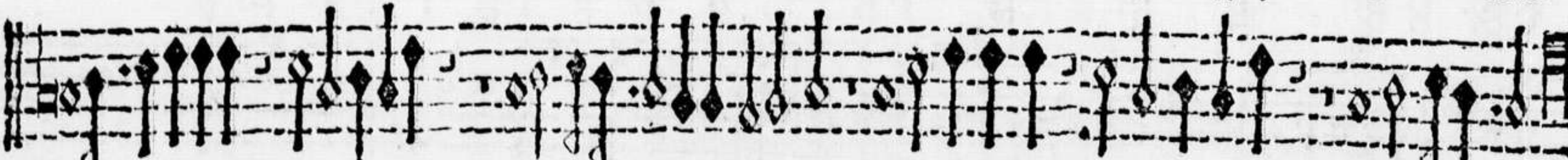
ij



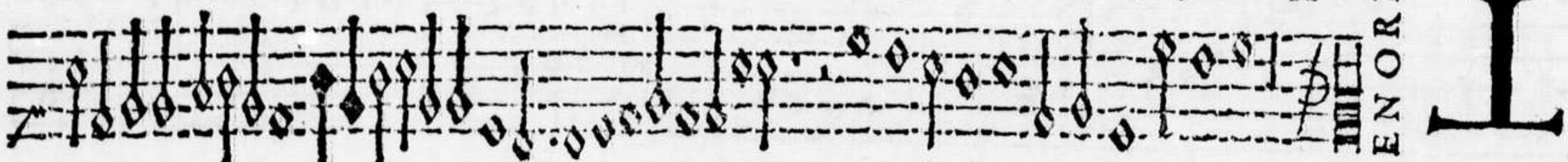
che come cera al fuoco che come cera al fuoco o come fuoco in acqua mi distac cio ne



cerh' v'cir del laccio o coe fuoco in acqua mi distaccio, ne cerh' v'cir del lac cio si me dolce il tor-



men to el piager gioco el piager gioco ij.



ENORE.

Hor pensat al mio mal qual esser deue ij

ij



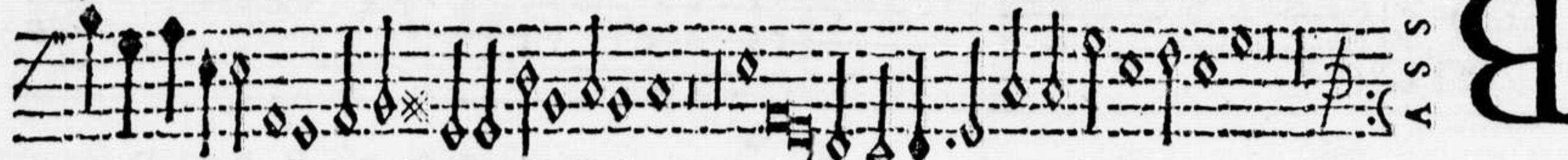
che come cera al fuoco ij o co me fuoco i acqua mi distaccio, ne cerh' v'



cir di laccio o co me fuoco i acqua mi distaccio, ne cerh' v'cir di laccio si me dolce il tormento si me



dole il torment el piager gioco el piager gioco si me dolce il torment el piager gioco ij el piager &c.

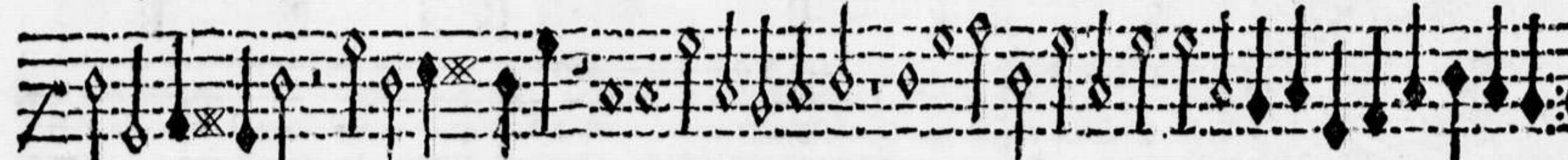


Hor pèsat al mio mal qual esser deue, ij

che come cera al



fuoco ij o co me fuoco in acqua mi distaccio, ne cerh' v'cir del laccio, o co-



me fuoco i acqua mi distaccio, ne cerh' v'cir di laccio si me dolce il tormento el piager gioco el piager gioco



si me dolce il tormento el piager gioco el piager gioco.

ij



Or pensat' al mio mal. à 5.

[illegible]

B **ASSO.**
Elles'en va de moy la mieulx aymée ij
elle s'en va

T **ENORE.**
Elles'en va de moy la mieulx aymée ij
elle:
elle s'en
la mieulx aymée e, elle s'en

E

CANTO.

una volte perder poi tutti i diletti
suoi e viver sempre mai fuor di speranza.

B **ASSO.**
Veramente in amore si proua ogni dolore
ma vie piu ch'alt' auaza goder sol

una volte perder poi tutti i diletti suoi e viver sempre mai fuor di speranza.

re ma vie piu ch'alt' auaza goder sol una volte perder poi tutti i diletti suoi ma vie piu ch'alt' auaza goder sol

T **ENORE.**
Veramente in amore si proua ogni dolore veramente in amore si proua ogni dolore
una volte perder poi tutti i diletti suoi e viver sepre mai ij
fuor di speran
za.

vie piu ch'alt' auanza goder sol una volte perder poi tutti i diletti suoi ma vie piu ch'alt' auaza goder sol

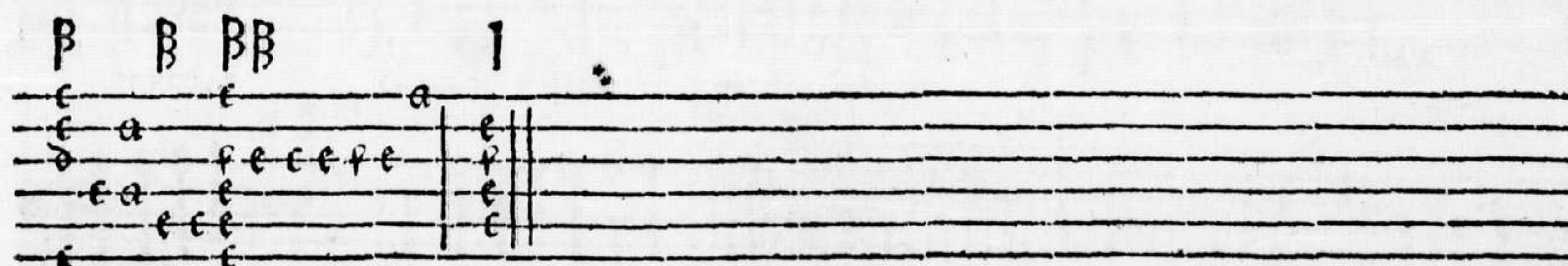
Veramente in amore si proua ogni dolore ma

A

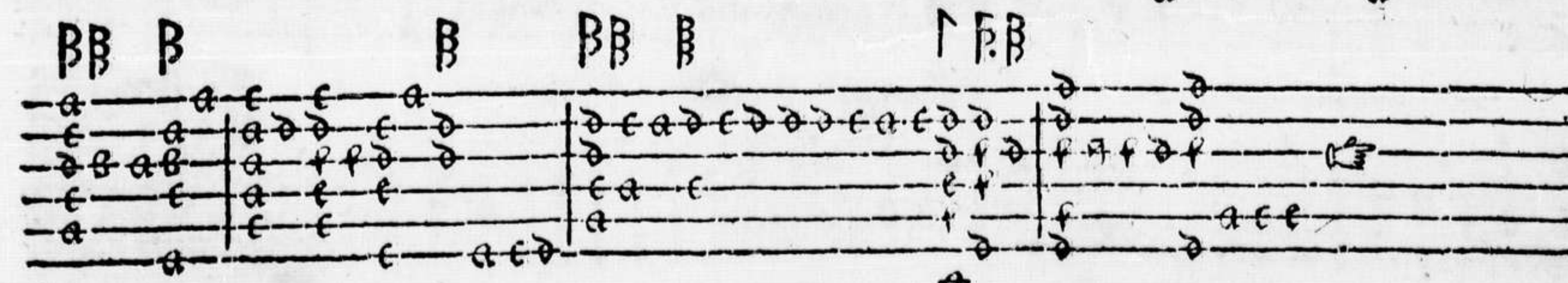
CANTO.



Erament' in amore. à 5



Lles'en va. à 5



CANTO

va il
certes & si demeure Dedas mō cœur il
tellement imprimée,

im
primée, qu'elle y sera
inqua a ce que ie meure.

TENORE

le s'en va
certes & si demeure dedas mō cœur il
re, il
ment imprimée, qu'elle y sera inqua a ce que ie meure.

BASSO

va
certes & si demeure
dedas mon cœur il
tellement imprimee

me e, qu'elle y sera
inqua a ce que ie meure,

inqua a ce que
ie meure.

BB B B BB B B BB

BB BB BB B B B BB

BB BB BB B B B B B

BB B B BB BB BB B B BB BB

B BB B B B BB BB B BB BB B

BB B B B B BB B B BB B B BB B

B BB B BB B B B B B

B B B B B



CANTO.

Adonna se volete
del mio fidel seruir proua maggiore per

piu mio be ij
per piu mio ben & per piu vostr' honore brama di vita vici re ij

ch' altra proua non ho piu che'l morire
brama di vita vici re ij

ch' altra proua nò ho ch' altra proua ij
non ho piu che'l mo rre.

T

ENORE

Madonna Madonna se volete del mio fidel seruir proua maggiore ij
per

piu mio ben ij
& per piu vostr' honore ij
bramo di vita vici re

ch' altra proua nò ho piu che'l morire
bramo di vita vici re
ch' altra proua nò ho piu che'l morire

ch' altra proua non ho ij
piu che'l morire.

B

ASSO

Madonna se volete del mio fidel seruir proua maggiore per piu mio be ij

& per piu vostr' honore
bramo di vita vici re
ch' altra proua non ho piu che'l mo-

re
bramo di vita vici re
ch' altra proua nò ho ij
ch' altra proua non

ho piu che'l morire.



BB BB BB BB BB BB BB BB

Adonna se volete. a s

BB BB BB BB BB BB BB BB

BB BB BB BB BB BB BB BB

BB BB BB BB BB BB BB BB

BB BB BB BB BB BB BB BB

BB BB BB BB BB BB BB BB

BB BB BB BB BB BB BB BB

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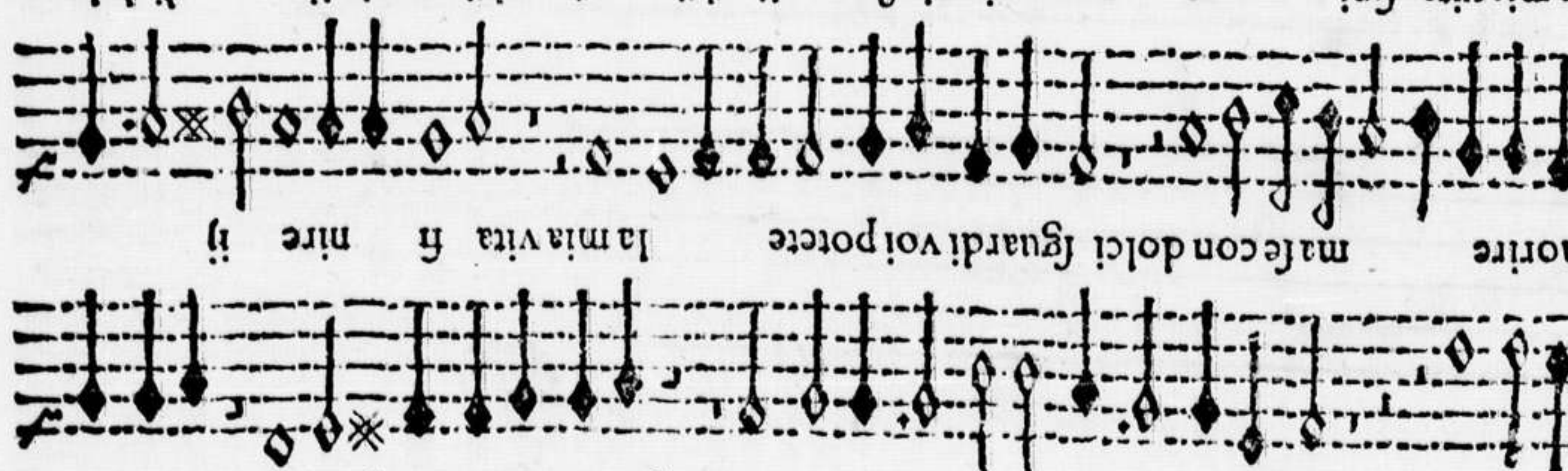
BB BB BB BB BB BB BB BB

BB BB BB BB BB BB BB BB

N Adonna poich'vceder mi volete non nego dimorire ij



non nego di morire
ma se con dolci riguardi voi potete
la mia vita fi nire ij



la mia vita fini
re non e piu giusta voglia ch'io moia ij di dol-



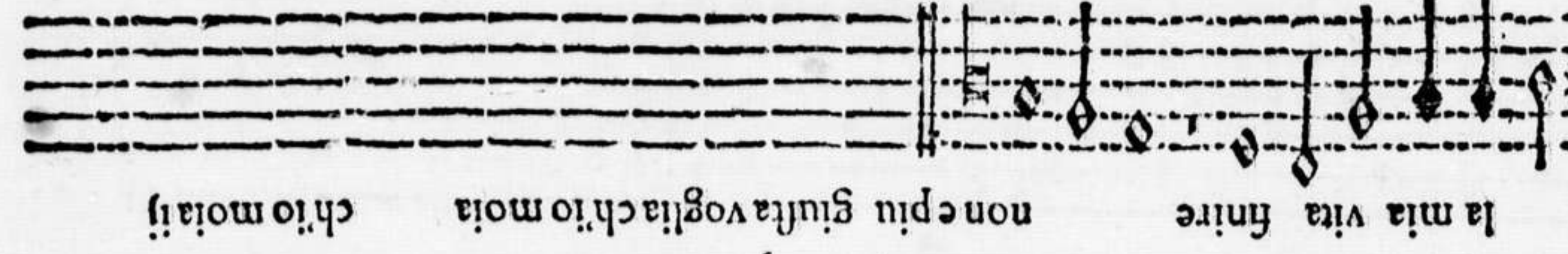
T ENORE.
cezza che di doglia
che dido glia.



Madonna poi ch'vceder mi volete non nego di morire ij



ma se con dolci riguardi ij
la mia vita finire
non e piu giusta voglia ch'io moia ij



B A S S O
di dol cezza ij
che di doglia.



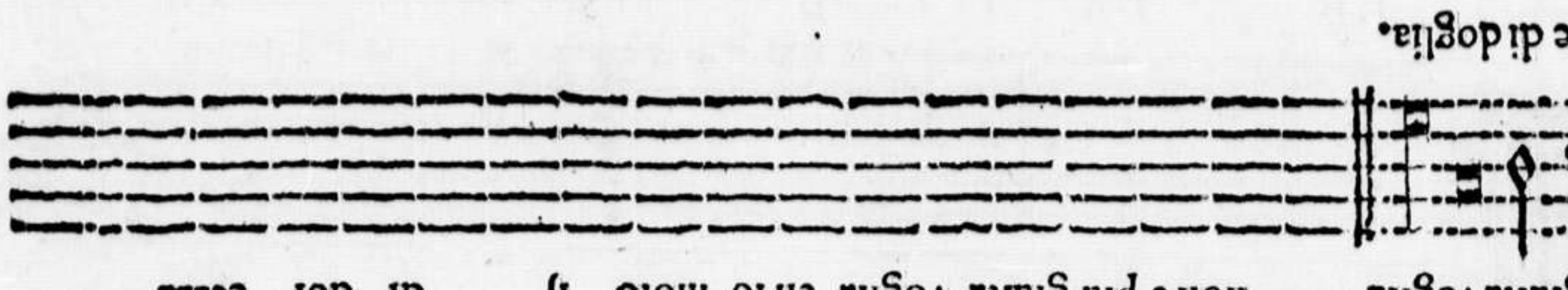
Non nego di morire ma se
con dolci riguardi ma se con



dolci riguardi voi potete
la mia vita fi nire ij



non e piu giusta voglia
non e piu giusta voglia ch'io moia ij
di dol cezza
di dol cezza che di doglia.



B

SASSV

allein auß beinen irewen.
 nicht er irewen da mag nicht nicht er irewen fombt alles her
 allein auß beinen irewen.
 Du dich mußt nicht aller freu beinmaße/ aller freude maße/ wo du nicht bist/ da mag nicht

wo du nicht bist/ si da mag nicht nicht er irewen si fombt alles her/ si
 Si dich mußt nicht nicht aller freu beinmaße/ aller freude maße/ wo du nicht bist/ da mag nicht



DISCANTVS.

Amor deh dimmi come sta nel cor di collei l'orgoglio el gelo
 vifo ha pur d'aglio il nome che fe la fu nel Cielo si non si troua piera si

B

ASSO

che n collei poca forte e la tua si d'esser fra Dei
 Amor deh dimmi come sta nel cor di collei l'orgoglio el gelo
 vifo ha pur d'aglio il nome che fe la fu nel Cielo si non si troua piera si

lo D'Angio il vifo ha pur si d'angio il nome che fe la fu nel Cielo
 mor deh dimmi come amor deh dimmi co me sta nel cor di collei



CANTO.



Γ Β ΒΒ ΒΒ Β Β ΒΒ Β

Mordch dimmi. à 5.

Β Β ΒΒΒΒ Β Β ΓΒΒ Β

ΒΒ Β Β ΒΒ Β ΒΒΒ ΒΒΒΒ ΒΒ ΒΒ Β ΒΒ

Β Β ΒΒΒ Β Β ΒΒ Β Β Β Β ΒΒΒΒ Β Β Β Β

ΒΒΒΒ ΓΒΒ Β ΒΒ ΒΒ ΓΒΒ ΓΒ ΒΒΒ

ΒΒ ΒΒ Β Β ΓΒΒ Β Β Β ΒΒ



ΓΒ ΒΒ Β Β Β ΒΒΒ Β ΒΓΒ Β ΒΓ Β

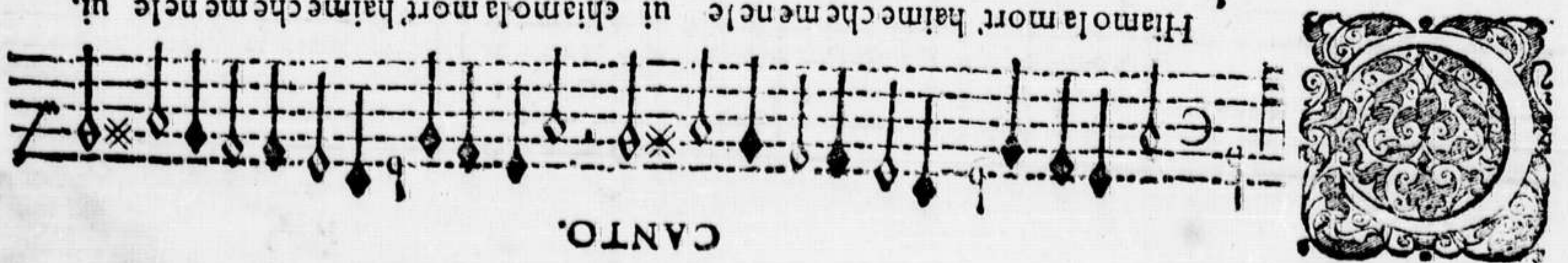
Β Β ΒΒ Β Β ΒΒ Β Β Β ΒΒ ΒΒ ΒΒ Β ΒΒ Β

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✱

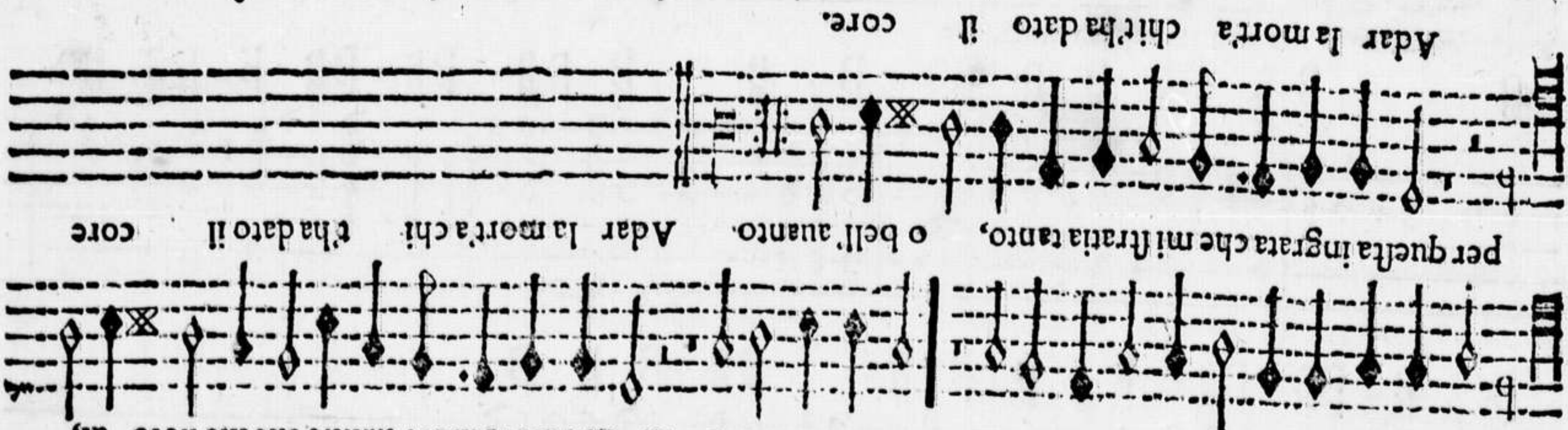
✱

CANTO.



Hiama la mort' haime che me ne lei, ui chiamola mort' haime che me ne lei,

per questa ingrata che mi stratia tanto, o bell' auanto. Adar la mort' chi rha dato il core



B SS V



Chiamo la mort' haime che me ne lei, chiamola mort' haime che me ne lei, per

quest' ingrata che mi stratia tanto, o bell' honore, Adarla mort' chi rha dato il core



CANTO.



Amma mia cara, ij Mamma dolce bella ij Mamma d'oro ij foccorri m'amma mia, ij




B SS V



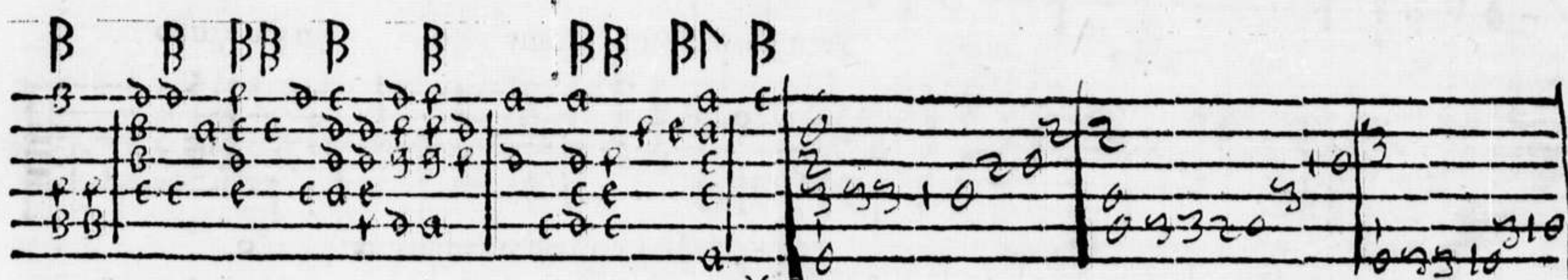
Mamma mia cara, mamma dolce bella, ij mamma mia

cara, mamma dolce bella ij mamma mai saporia m'ama d'oro foccorri mamma mia eh' io per te more, ij

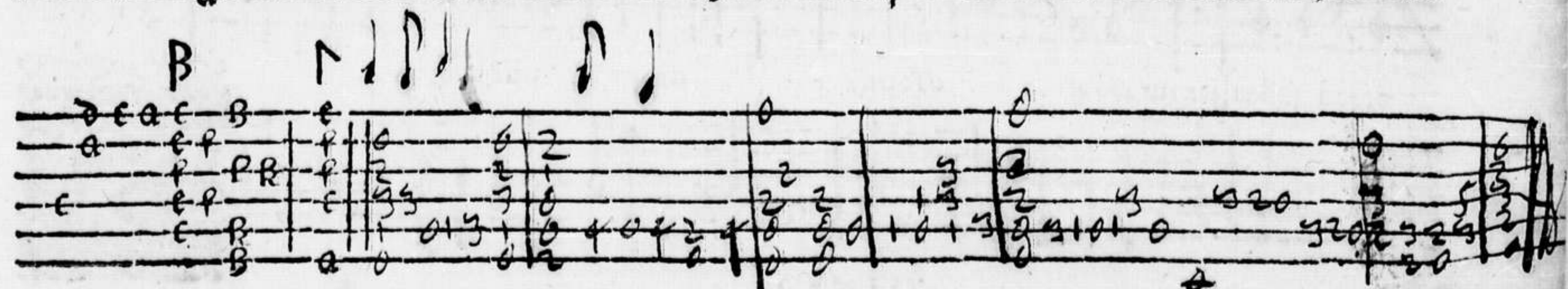
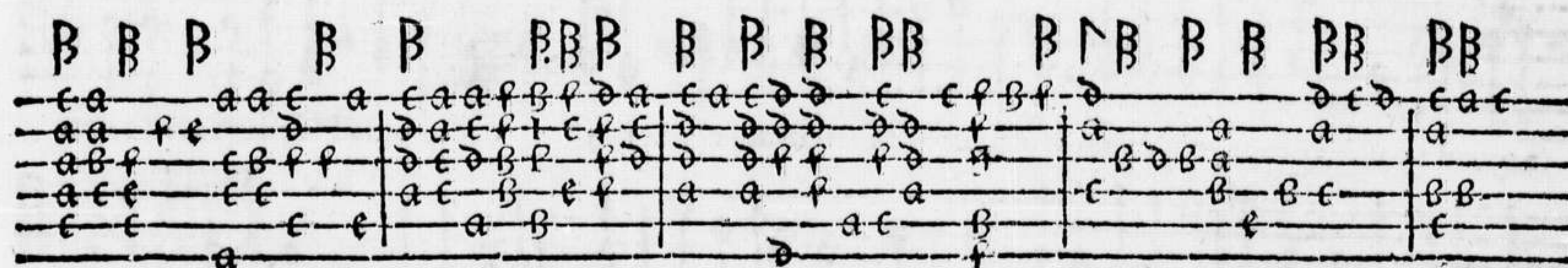




Hiamo la morte.



Amma mia cara, à 5.

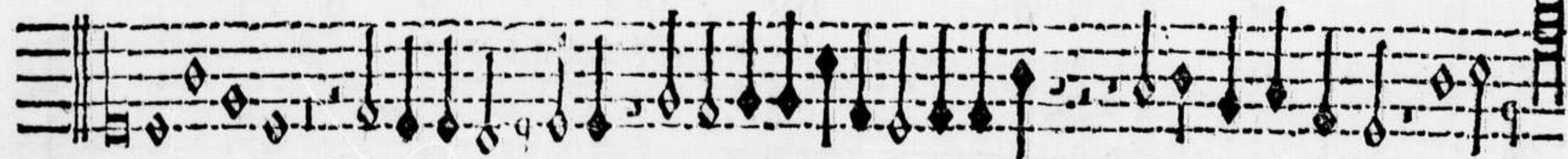




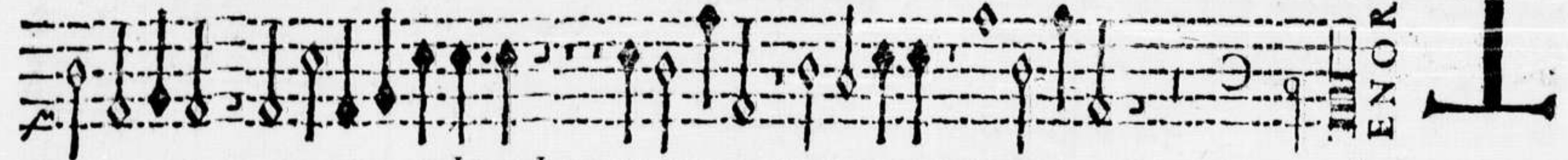
Etum'ami i radoro e seperm'et'itru'ggi per te



mo'ro per te mo'ro per te mo'ro si la vita in me tieni io te co' vino io te co' vino e spero e pen' so e



parlo e scriuo du'que sia nel tuo cor com'è nel mio amor speme pen' s'ier tema e deli-



o du'que sia nel tuo cor com'è nel mio amor speme pen' s'ier tema e deli.

T

ENORE



Setum'ami. I radoro se tu m'ami e radoro e seperm'et'itru'ggi per te mo'ro



per te mo'ro se la vita in me tieni io te co' vino du'que sia nel tuo cor com'è nel mi-



o amor speme pen' s'ier tema e deli o du'que sia nel tuo cor i)



com'è nel mi o amor speme pen' s'ier tema e deli e deli o.

B

ASSA



O Setum'ami, I radoro se tu m'ami i radoro e seperm'et'itru'ggi per te mo'ro



itru'ggi per te mo'ro per te mo'ro se la vita in me tieni io te co' vino du'que sia

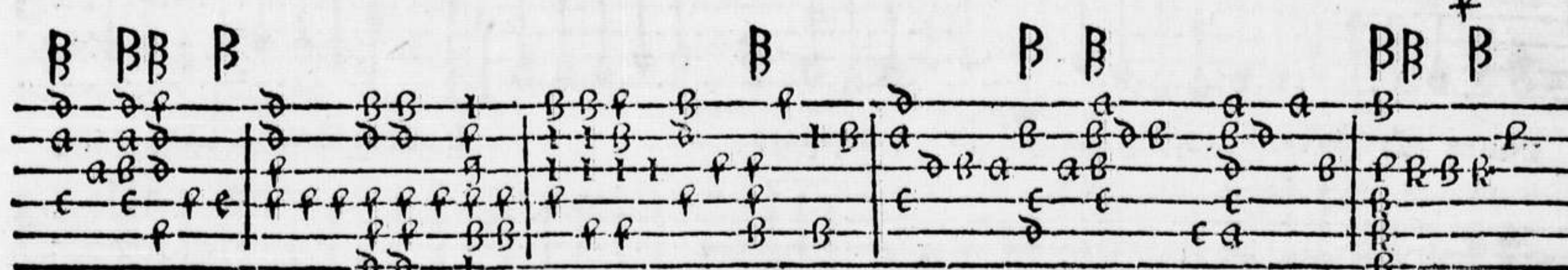
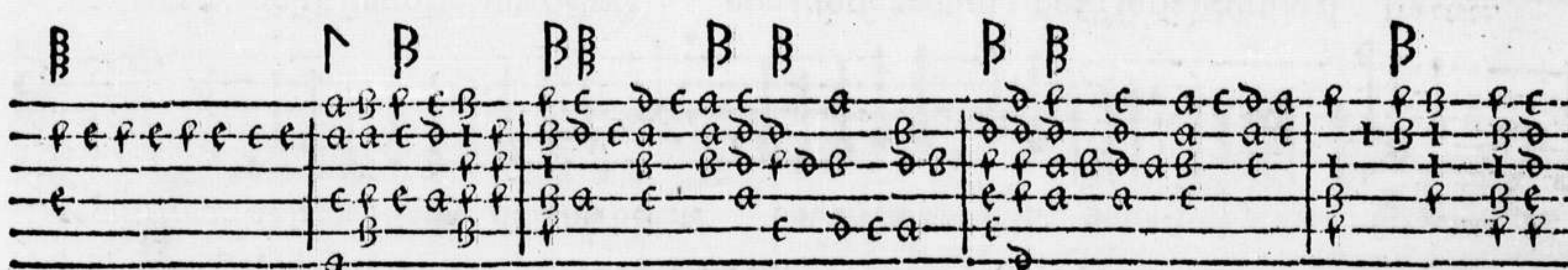
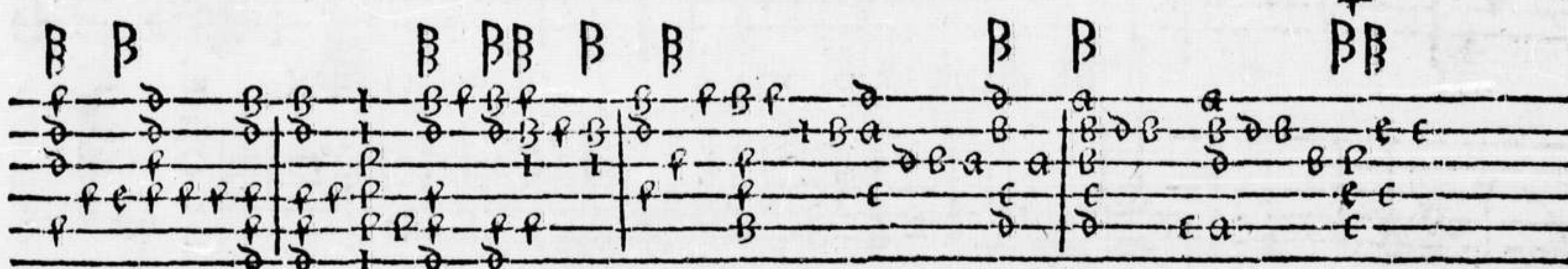


nel tuo cor com'è nel mio amor speme pen' s'ier tema e deli du'que sia nel tuo

cor com'è nel mio com'è nel mio amor speme pen' s'ier tema e deli tema e deli.

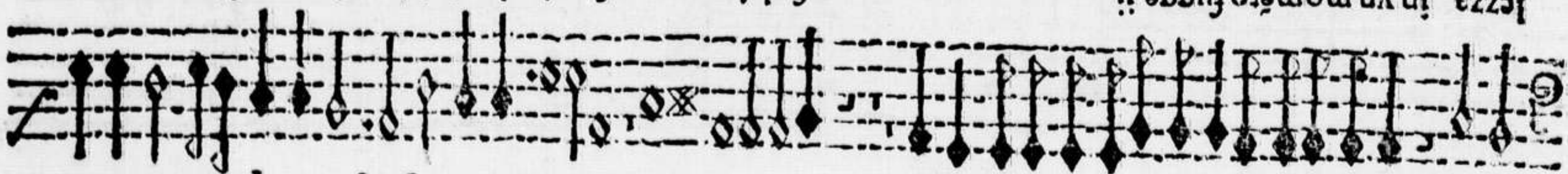


Etum'ami. à 6.





on ti degnar o Filli ch'io ti segua perche la tua bel-



lezza in vn momento fuge ij e se delegua e se pria che ti giugaa sopra vecchiez za non

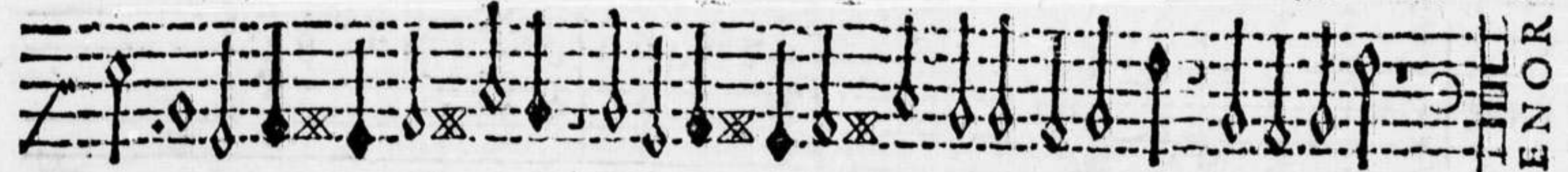


cogli il frutto de la tua belate potrai forse pentirti potrai forse pentirti in altra etate



non cogli il frutto de la tua belate potrai forse pentirti potrai forse pentirti in altra etate.

T
ENORE.



Non ti degnar ij o Filli ch'io ti segua ij per-



che perche la tua bellezza in vn momento fuge ij e si dile-

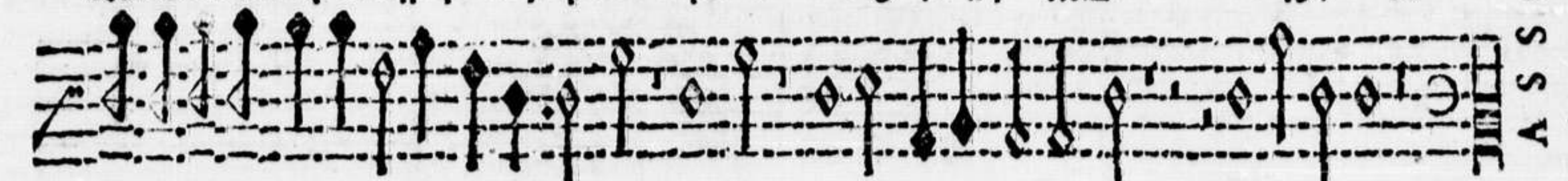


gua e se pria che ti giugaa sopra vecchiez za non cogli il frutto de la tua belate de la tua bel-

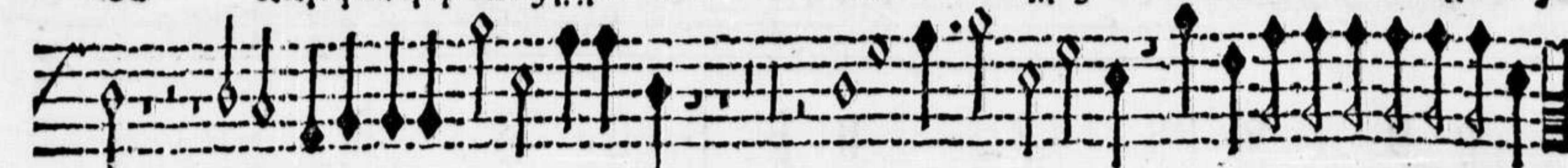


late potrai forse pentirti potrai forse pentirti in altra etate.

B
ASSO.



Non ti degnar o Filli ch'io ti segua perche perche la tua bellezza in vn momento



fuge ij e si dile gua non cogli il frutto de la tua belate po-



trai forse pentirti potrai forse pentirti in altra etate e se pria che ti giugaa sopra vecchiezza no cogli il frutto



de la tua belate potrai forse pentirti in altra etate.

[illegible]

Handwritten musical score for 'The Rose Tree' on five-line staves with a treble clef. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The score is divided into measures by vertical bar lines.